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January 1924

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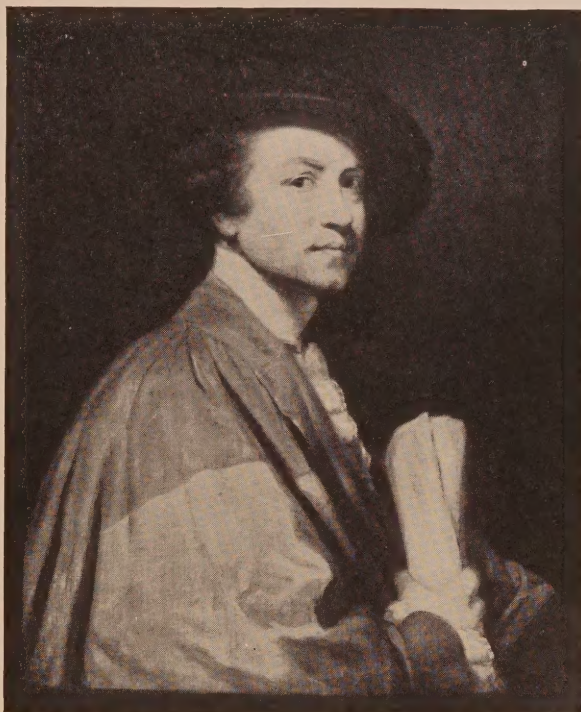
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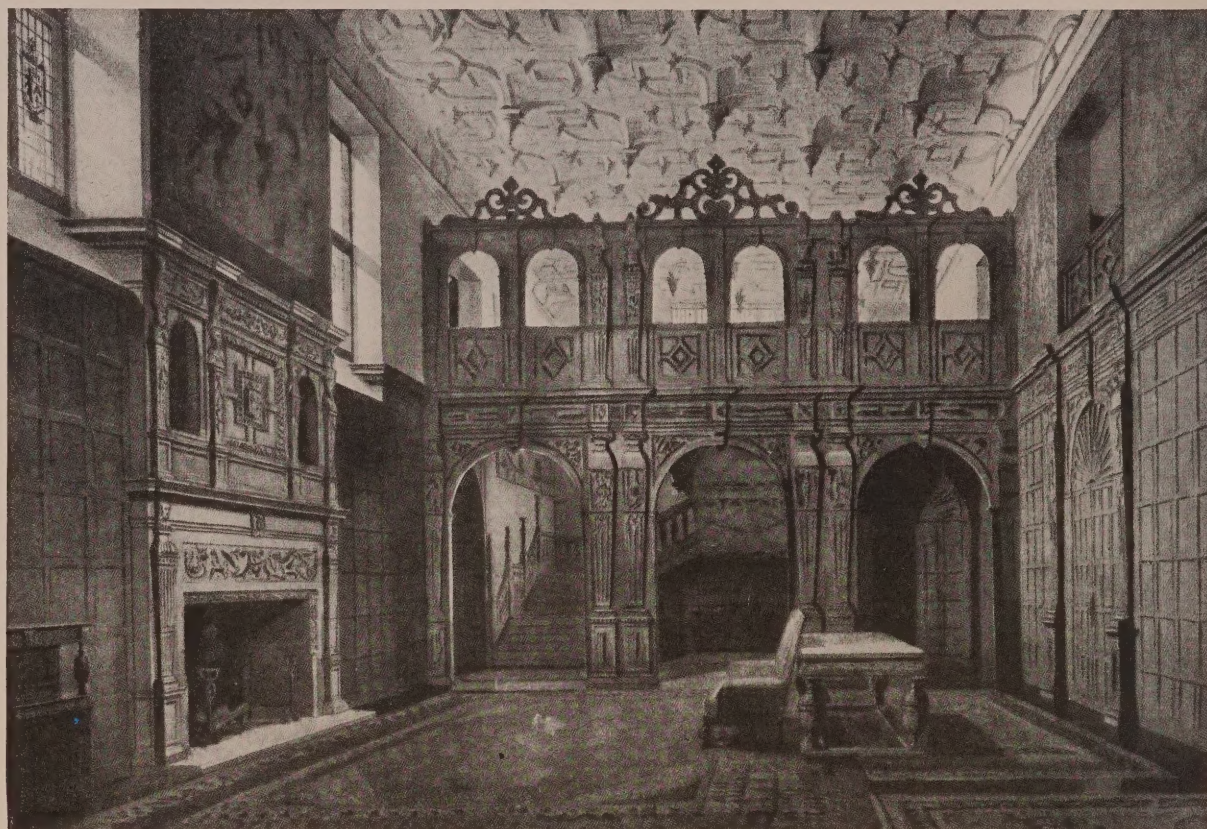
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NEW YEAR'S GARD

JAPANESE NEW YEAR CARDS

WE FEEL that *surimono*, those masterpieces of Japanese color printing, have not received in full the recognition that they deserve. They are little things, and there is in the West a tendency to relate the importance of works of art to their size. Also there is anthropocentrism interfering in that judgment. *Surimono* as a rule have not the human figure as their subject. They deal mostly with animals, plants, flowers and inanimate objects. That pride of academism which established categories of noble subjects for the artist's inspiration, which invented even the "heroic landscape," prevails in the public mind confronted with a work where the humblest things are represented, no matter if that representation is stamped with fresh sentiment, talent and ingenuity and enhanced with almost a miraculous technique. These Western prejudices about dimension and priority of importance for the human figure are misleading when one comes to judge Oriental art, for in this there always has prevailed an intuition for relativity of size. Buddhism giving an equal importance to all created things, anthropocentrism is not the standard, and works of art are valued regardless of size. Three instances are the *netzu* or tiny sculptures in ivory or wood; the *tsuba* or sword guards, iron disks of about three inches in diameter, open worked like lace and damascened with gold and silver which the craftsman combines with a kind of manly jewelry, and the *haikai*, or impressionistic poems of seventeen syllables. In all these mediums artists and poets have produced extraordinary works of art and created beauty that expands far beyond the quantity of matter or words employed.

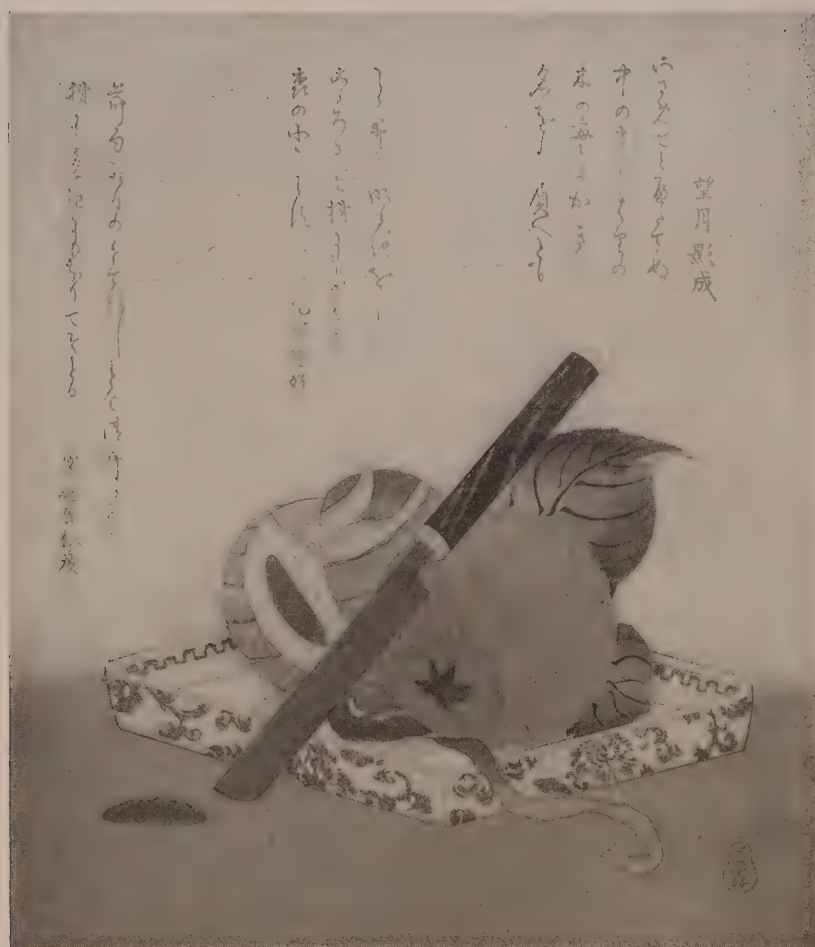
Beautiful prints originated by artists of the Eighteenth Century to express friendly sentiments by symbolism
José Juan TABLADA

Surimono are an example of such charming little things.

Assuming that the general reader knows little about this subject, let us elucidate and quote Professor Basil Hall Chamberlain,

who says this in his valuable book, *Things Japanese*: "In the last quarter of the Eighteenth Century what are called *surimono* came into fashion—dainty little works of art to which our Christmas cards are the nearest equivalent. Those by Hokusai (1760-1849) and his pupil Hokkei are particularly esteemed." It is, however, only because of their congratulatory purpose at this season of the year that the highly artistic, stamped *surimono* may be compared with our Christmas cards—a rather poor product of industrialism. A more appropriate comparison is suggested by an author who says that *surimono* resemble nothing so much in English art as the "admission" and "benefit" tickets engraved by Bartolozzi, mostly after Cipriani, but in fact there is nothing similar to these images in the whole realm of art. The more distinctive feature of *surimono* is that they never were commercial, but were printed in limited number for the enjoyment of artists and restricted clubs of amateurs. In the Japanese printing process, where special care is given to each individual print, the limitation of copies made it possible to pay particular attention to perfection in the production of each one of them.

The very name *surimono* (*suri*: to rub; *mono*: a thing) suggests the careful method of printing, which was not done by pressing, as on large sheets, but by rubbing the paper upon the block, to obtain those delicate color shades compared by Goncourt to "the clouds scarcely tinted, produced in the



PRINT BY SHOSADO

FOR A NEW YEAR'S CARD

water of a glass when washing a brush immersed with color." Only for obtaining the *gaufrage*, another feature of the *surimono*, was a pressure put on the paper, and that by the printer's bare elbow.

While the *surimono* were used mostly as New Year cards, they were not confined to this purpose. They also played the role of souvenir and commemorative prints, and of invitations. The oldest *surimono* of Hokusai, dated 1793, is one of these. It represents a peddler of sweets and ice-cold water, conveying an agreeable idea in summer time. On the back of the *surimono* the composer Mozitayu invited friends to a feast celebrating his change of name—a custom among Japanese artists—and begged them to assist "in spite of the extremely hot weather." The *surimono* had as their principal aim, however, felicitations for the beginning of the year. Therefore the animals used in the zodiacal cycle of the ancient chronology were often represented. These beasts—rat, ox, tiger, hare, dragon, serpent, horse, goat, monkey, cock, dog and boar in this sequence—were denominators not only of the years, but also of the months, the hours and even of the points of the

compass. In a classical book (*Ho-Jo-Ki*) one reads: "In the twenty-ninth of the hare month of the serpent's year, about the hour of the dog, a fire broke out in the dragon quarter of the city and extended to the dog and boar as far as the red sparrow gate." That is simply to say: "On May 25, 1180, at 7 to 8 P. M., a fire broke out in the southeast and northwest quarters." Thus animals had the same recurrence in art as in daily life, and in *surimono* the animal corresponding to the year is frequently seen, although sometimes it is only suggested with that impressionistic ingenuity in which the Japanese excel. For instance, Japanese, seeing a hare in the moon as we see a man, suggest the animal only by the image of the heavenly body, or, as the tiger is always associated with the bamboo in the popular iconography, the foot-prints of that feline

near a bamboo grove are enough to suggest the beast itself to anyone viewing the picture.

Symbols of the New Year were not restricted to animals, however. Others related to the celebration were preferred by certain artists, such as the *takara-bune*, or ship of good fortune, carrying as passengers the *shichi fuku jin*, or seven household gods of fortune, among whom the most popular is the fat and debonair *Hotel san*, a kind of Santa Claus carrying on his back a large bag filled with toys and other festive things for children. These amiable gods, as well as the *takaramono*, or precious things of good fortune that are the cargo of the treasure boat, are often represented as good omens. The gods are easily identified by their smiling features—except, of course, the god of war, the supercilious *Hachiman*. More difficult to detect are the *takaramono*, and their enumeration may be useful. These objects are the *koban*, or old gold coin, the *kanebukuro*, or brocade, inexhaustible purse; the *kagi*, or key to the granary; the *zeni*, or copper coin; the *tsuchi*, or mallet of the god Daikoku, and the shell or cowry, once used as money. The *ikari*, or anchor, is an

emblem of hope as with us and also of security, as is the *kotsubo*, like a modern safe containing valuable things such as *tama*, the sacred pearl; *sangoju*, the prized coral, and in general the seven precious things. The *kakuregasa*, or hat of invisibility, a protection from danger, may be ranked in this

which means ten thousand years, a greeting to wish a long and happy life. Because of this greeting he is called a *manzai*. Beautiful women costumed as *manzai* are often depicted, the Japanese artists being prone to represent anything as beauty even, strange to say, warriors and sages.



PRINT BY HOKKEI

FOR A NEW YEAR'S CARD

class. The *fundo*, or weight used in trade, is symbolic of commerce. The flat Chinese fan is a symbol of authority; the *katoji*, or harp bridge, of harmony; the *makimono*, or roll of manuscript, of wisdom; the perfumed clover, *choji*, of sweetness and health. The feather robe insures to its holder perpetual youth and the power to soar like a bird. After these gods and almost sacred things, human personages are represented, the most conspicuous being a type of minstrel, a singer and sometimes a dancer and a clown, who in the days devoted to the New Year celebration roams the streets shouting between songs and jokes, "*Maznai! Manzai!*"

The principal subjects for *surimono*, however, are simple objects, the more trivial and humble of daily use. It seems that the small square paper of these wonderful prints is the realm of these objects, where they are emphasized with individual importance and redeemed from their usual subordination to the human figure, in comparison with which they are accessories. Thus a representative *surimono* is a still life. Objects are represented in the most pictorial way for the sake of their form and color, revealing all the charm concealed in their lines and shades. They are things expressed regardless of any anecdotal or senti-



PRINT BY HOKKEI

FOR A NEW YEAR'S CARD

mental purpose outside the appeal that they might have, in abstract association, with anybody's life. Besides being arabesques and harmonious chromatic schemes, they express something of pure form as does Cubism. Often they surprise one by the angle of vision, which gives to the thing represented an unexpected foreshortening, or by the stress laid on the quality of matter, the veined wood of a guitar recalling work by Picasso and giving almost a tactile sensation. Sometimes volume is expressed, as by a shade blending into orange, thus giving the hollow of a rice-wine cup.

To the prolix technique of ordinary color prints, that of *surimono* added more difficulties. In the printing of ordinary broad sheets, from five to seven colors were sufficient. Graduating the tones, fusing, blending one color into another, was a task of the skilful printer, who was obliged to weaken his shades by rubbing on the required part of the block or to intensify them by the addition of more pigment. But in the case of the *surimono* where any luxury was lavished, the number of colors, including metals, *gaufage* and the brilliant powder of mother-of-pearl, rose to twenty and even thirty in the most sumptuous epoch of the color print, the beginning of the last century. We have said that *gaufage* is a feature of the *surimono*. It is a method of coloring without color, one which pertains rather to sculpture. It is produced by the impression of a hollow, dry or blind block on a special paper, soft yet resistant, whose texture has been compared with the pith of the alder tree. The

hollow block heightens in the plastic paper the important part of the drawing, as the feathers of a snowy heron, the petals of a daisy, or the moon's crescent amid the faint blue of the morning sky. The slight relief thus obtained can express the most evanescent *demi-teintes* in a chiaroscuro cast only by the almost imperceptible relief when the light falls at the proper angle. Although *gaufage* is employed chiefly to express light values of white upon white ground, it is also used to sharpen reliefs on colored surfaces, as the pattern of a gilded brocade, the damascene work on a warrior's helmet, or the silvery outline of sea waves. Purposely

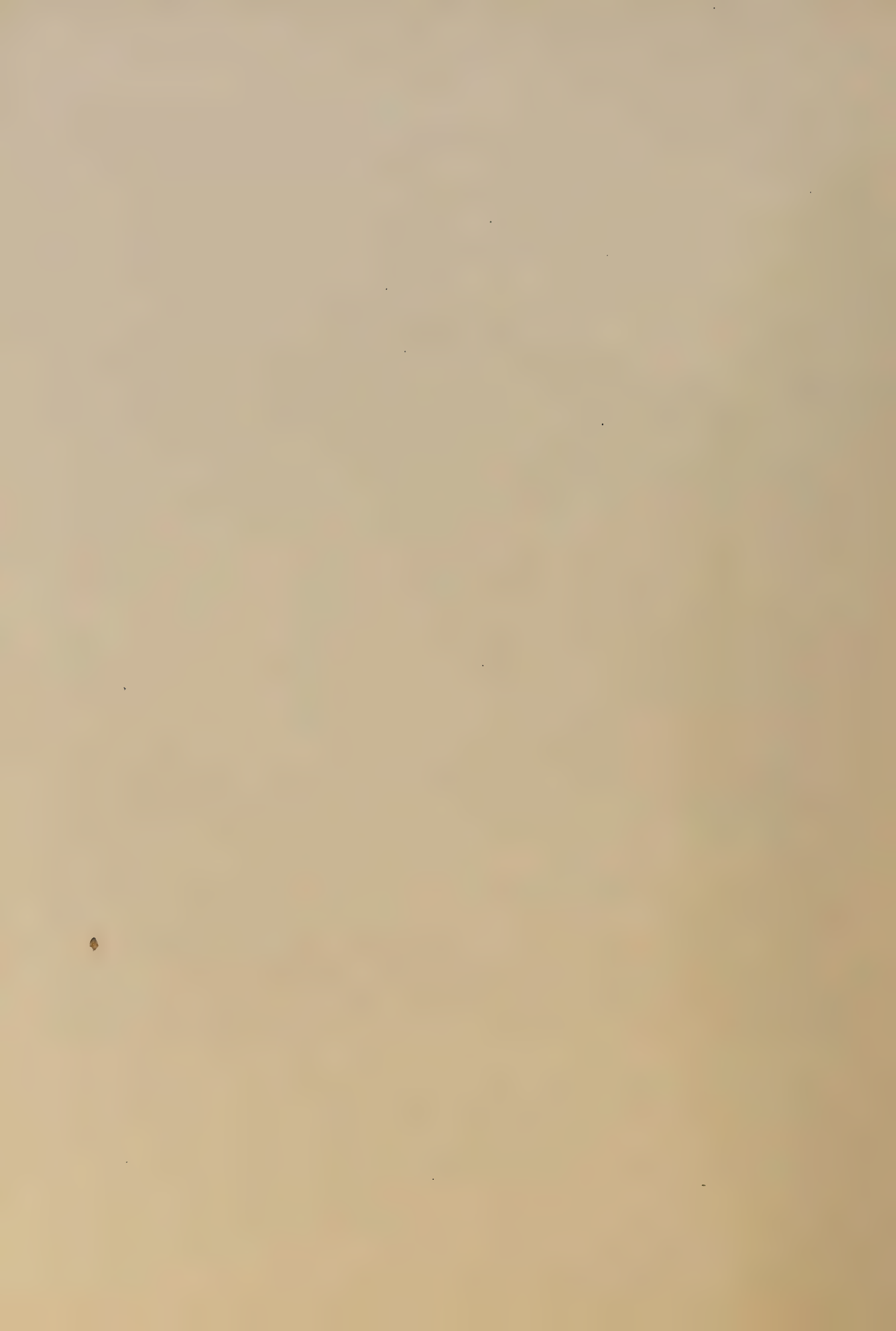
we have not mentioned embossing in dealing with *gaufage*. The mechanical processes are the same, but between the two there is the same relation as exists between the *surimono*, gem of art printing, and the commercial lithograph around a tin can. The use of metallic tints, gold, silver and bronze in all shades, is another peculiarity of the *surimono*. The device of metallic applications which, to be precise, corresponds to the art of enameling better than to that of painting, acquires in the Japanese brush a more wise, just and refined character. I recall a print where emerald green and red bronze were used for rendering the iridescence on a wild duck's throat, and another where the fulgency of fire-flies was suggested by only a few specks of gold upon a gloomy sky. The shot colors of silk fabrics, patterns of gorgeous damasks, light rays, the silver spots on a butterfly's wings are often enhanced by metallic touches. Of equal skill in technique is the use of powdered *awabi*, or mother-of-pearl. Often when the light falls on the creamy paper of a print there is noticeable a white iridescence recalling the wings of a dragon-fly or those shining specks on a sheet of mica. This luminosity is applied by *surimono* artists on whole surfaces or in particular spots with the same distinction and accuracy displayed when using metals, *gaufage* or opaque and brilliant blacks.

After stating object, subjects and technique of the *surimono*, we must mention some of the most conspicuous masters and *petits-mâîtres* who placed their names upon sumptuous prints. Foremost, of

愉佚齋
石網



JAPANESE PRINT
for a
NEW YEAR'S CARD



course, is Hokusai, who signed his first *surimono* "Mugara Shunzo," the *nom de pinceau* used about 1793, but his series of wonderful little prints was produced two years afterward and signed "Sori." Only in 1799 is to be found the first *surimono* signed "Hokusai." After that the master signed "Gwakiojin Hokusai," the first word meaning "mad about drawing," as he characterized himself. Among his pupils several were great designers of *surimono*, such as Gakutei, of whom an English author, Ed. Strange, writes: "His *surimono* . . . are finished with extraordinary minuteness and have a sentiment which, allowing for the difference of the convention, makes them by no means remotely comparable to the best work of our Pre-Raphaelite school." Hokusai and Hokkei, also pupils of Hokusai, are famous as designers of *surimono*. The first excelled in humoristic

illustrations of books, and the second, a bold and prolific draughtsman, followed so closely the style of Hokusai that one book, an album of travel from Tokyo to Kyoto, *Dotchu Gwafu*, is attributed by some authorities to the master and by others to the pupil, Hokkei. Shinsai is also to be remembered among this group as the author of fine *surimono*. Hokusai's son-in-law, Yanagawa Shigenohu, who happened to be the black sheep in the master's family, was also a talented designer of *surimono*. His subjects were mostly women whom he pictured most carefully in sumptuous attire.

To avoid confusion among amateurs and collectors, we must state that there were two artists named Hokkei—Todoya, the fish-monger, to whom we have referred, and another less well known who also was a pupil of Hokusai and a designer of *surimono*. As a general rule a follower of Hokusai may be detected by the use in his name of one of the two characters of the master's name, "Hoku" or "Sai": for instance, Hokuga, Hoku-shiu, Hokumei, Hokuyo, or less frequently, and with the second character, Sai and Gesai. This custom among pupils may furnish at first sight a



PRINT BY YANAGAWA SHIGENOHU

FOR A NEW YEAR'S CARD

guide for distinguishing the various schools of painting. So the character "Tori" marks the Kiyomasa dynasty of painters; "Uta" or "Maro," the followers of the foremost painter of women, "the yellow Watteau," while the disciples of the great Toyokuni the First used either the first or the second ideogram root of that painter's name, such as Toyohiro or Kunisada.

Utamaro, the great painter of women, who with Hokusai and Hiroshige forms the triumvirate of Oriental painters most admired by the Eastern world, was also a painter of *surimono*, although many of his prints described as such are not exactly so, having neither the congratulatory aim nor the characteristic size. By the way, it must be stated that the peculiar size of *surimono* is called by Japanese *shikishi ban*, measuring roughly seven and one-half by eight and one-half inches. The standard size of ordinary prints, twelve and one-half by eight and one-half inches, is called *o-ban*, or great sheet; one-half of this is called *chu-ban*, and so forth, the different unusual sizes having particular names. While some of Utamaro's prints are of the standard *surimono* size, the great

majority embellished with metals, *gaufrage*, *awabi*, iridescent powder, etc., have the dimensions of regular *o-ban*, or broad sheets. These, then, may be designated not as *surimono* but rather as prints in *surimono* style. Furthermore, in Utamaro's epoch the real *surimono*, that of Hokusai, Hokkei and Gakutei, had not yet been created. That is why the assertion of the German critic Seidlitz, pointing to Harunobu as the originator of *surimono*, seems to be in error.

When speaking of Harunobu, either Japanese or foreign amateurs of Japanese art will recall the great master of that name, Suzuki Harunobu, who is nearer to the primitives of the color print than to those who carried this art to perfection through the *surimono* at the end of the Eighteenth Century in Japan.

When trying to trace the origin of certain features peculiar to the elaborated *surimono*, one may go to that picture of a pine branch engraved on cherrywood as far back as the early Seventeenth Century by Chikamatsu Rynsai after Katsushika Hokyushi. But this fact, quoted by Strange, is more an attempt than an attainment. Perhaps the German writer was confused by the fact that Gakutei, a real *surimono* master, had the same name, Harunobu, as a prenom. His full name was Harunobu Gakutei. But saying plainly "Harunobu" is like saying "Raphael" or "Franklin"—nobody has to recall other names to identify these unique men. Such is the case of Gakutei in the *surimono* field.

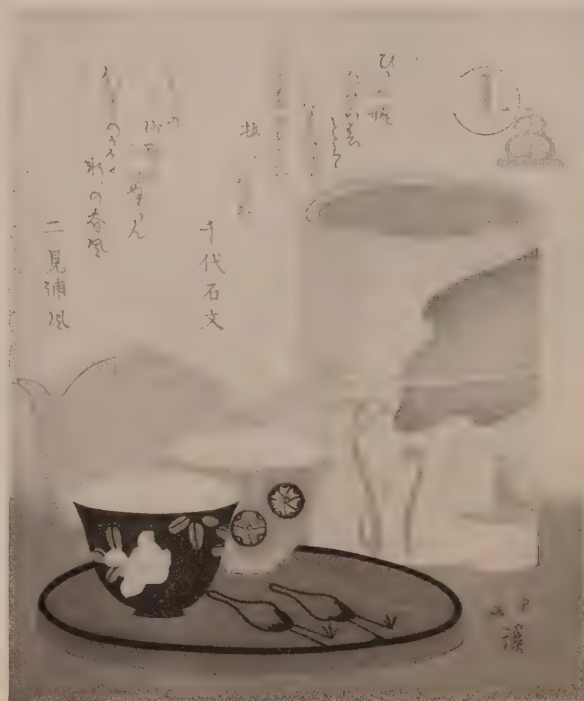
Besides these *surimono* designers named there were artists more conspicuous in other branches of the color-print art who occasionally used their brush as *surimono* painters. Among these Toyokumi attained fame by his prints of actors and theatrical scenes; Kunisada and Kuniyoshi, who followed him in style as well as in subjects, and Yeisen, whose paintings sometimes approached Utamaro's genius-portraits of courtesans in full regalia and views of their princely abode, the *shin yoshivara*. The prints by Kuniyoshi and Kunisada

were often similar to those of Utamaro, being in *surimono* style with every kind of embellishment. The names of Shunman, Kuninao, Nihi, Shosado and Yeishin, which I find in prints of my own collection, may be added to those of their more noted colleagues as adepts in the art.

A critic may object that such devices as representing an old gold coin by a gilded disk are not painting. An answer to that is one *surimono* in my

collection. Its artist expressed by blue grays the blade of a knife, but he gilded dry corn leaves. Those artists knew how to paint metals in plain water colors, but they also rightly believed that metals, wisely used, embellished a painting.

Now, this chat ended, I admit I should like to have that simple faith with which the Japanese slip under their pillow a paper representation of the *takara-bune*, or ship of good fortune, in the hope to have a pleasant dream and to have it granted. My dream would be to live in the Japan of the



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FOR A NEW YEAR'S CARD

Eighteenth Century on a New Year's day and to be a personage. Imagine the stream of gilded and colored *surimono* that would come to me—*surimono* portraying the books that I enjoy, the animals that I like, the juicy persimmon and the luscious peach on brilliant lacquer trays or in glazed Imari bowls. They, of course, would be signed "Hokusai," "Hokkei" or "Gakutei," with a beautiful geisha dreamed of by the love-sick Utamaro and signed by his unique brush. They would come to me written in black and fancy ideograms on the creamy surface of paper that is the essence of that nature-loving poetry of Basho and Busson. But, alas, that marvelous treasure ship will not anchor in the Hudson River, and sadly I have to admit that cruel truth of an English critic, C. Lewis Hind, who, dealing with Japanese art, humorously says: "If you ask me why the Japanese prints are so much better, I can only answer that people get the color prints and the Christmas supplements that they deserve."

FURNITURE *of Historic* TYPES

IN these happy days when we can buy our furniture in any quantity and any quality that our pocket-book and taste respectively permit, it is difficult for us to visualize an era when rigid sumptuary laws governed not only what

details of personal adornment were permitted to the various strata of society but also what furniture was appropriate to each; when a Fifteenth-Century writer could utter such an amusing statement as "Madame de Charolais only had four shelves to her dresser, while Madame la Duchesse, her daughter, had five. I have often heard it said that no princess, except the Queen of France, should have five shelves. The dressers of countesses should only have three."

Furniture has, it goes without saying, existed ever since a compound of four walls was covered with a roof and called a house, but such "home comforts" as were used in those earlier days would, in our happier times—as we like to think of them—be considered beneath the notice of the fatigued, but proud, wash-lady out in the laundry-room. The world is a place where exceptions rule, however, and while this is almost literally true as regards the average human being in every land and of all times up to the middle of the Seventeenth Century, every museum of importance throughout the world contains evidence that the more fortunate in position and wealth were able and willing to indulge themselves to the highest degree of extravagance, financial and artistic, in the procuring of handsome pieces of furniture, calculated at once to enhance the name and style of their owners and to possess sufficient sturdiness to accompany them on their journeys, at the end of which the seigneurs of those days were never quite sure of finding a "where to lay their heads"—unless they carried it with them. So while not only the peasants, but even the minor lords and knights and esquires, were obliged to content themselves with rudimentary house furnishings, the high strata of society from the earliest times rejoiced in pieces that were sumptuous in the extreme.

Archeologists have shown us that in the heyday of Egyptian civilization, furniture in a great variety of forms was used by the pharaohs: folding stools—a type which has survived through four thousand years—chairs and couches with seats of leather or linen cord or plaited rushes and with

Development of Gothic architecture determined the character of contemporary household equipment in the Middle Ages

Major ARTHUR DE BLES*

leopard or lion skins thrown over them; footstools, flower-stands, tables and even cabinets. The ancient Egyptians were expert in the technique of inlay and incrustation, cane-work, and even the delicate arts of veneer and marquetry. The legs of Egyptian chairs and tables terminated either in lions' paws or bulls' hoofs, a note which may appear beside the point here but which, it will be seen later, provided a direct source of inspiration, not to say plagiarism, for the cabinet makers of Seventeenth-Century France, Eighteenth-Century England and Nineteenth-Century Grand Rapids. Egyptian furniture was usually either gilded or polychrome or a combination of both.

The earliest piece of furniture extant is the chair of the famous Queen Hatshepsu, daughter of and co-ruler with Pharaoh Thothmes I (1540-1503 B. C.) and, after the death of her father, sole occupant of his throne. Thothmes I was one of the most important kings of the great seventeenth dynasty, one to whom we owe much of the best work in the famous temple at Karnak and all the obelisks and "Cleopatra's needles" which are to be seen in so many great cities of the old and the new worlds. He was the first to be buried in the now celebrated Valley of the Kings, near Thebes, in which the tomb of Tut-ankh-Amen was discovered. The chair of Hatshepsu, magnificent in gold and ebony, is now in the British Museum.

Although there are no pieces of ancient Hebrew furniture in existence, we know from the first chapter of *The Book of Esther* how magnificently equipped was the palace of King Ahasuerus in the year 475 B. C., while the Greek, Pompeian and Roman civilizations produced numerous types, all elaborate and rich in both material and craftsmanship. Of Greek and Pompeian products we shall treat more fully when discussing later the styles known as Adelphi in English furniture and Directoire and Empire in French. Rome and her history, however, have for us a direct interest as concerns this paper on the Gothic period in art, for as the traders between the capital of the Caesars and the East carried to the uttermost ends of the then known world well-nigh incredible stories of the "grandeur that was Rome," of her

*This is the first of a series of articles written and illustrated by Major de Bles on the styles and sources of the great periods

furniture and plate, of all the precious metals and gems and rare woods, the cupidity of the outlying barbarian chieftains was aroused, with the result that, after eight centuries of immunity from foreign invasion, the Eternal City, already dying, was entered and sacked, first by Alaric with his Gothic hordes in 410 A. D., and, forty-five years later, by the Vandals from the northern coast of Africa under the dread Genseric. Alaric, the most humane and honorable of Rome's conquerors, commanded his men to spare the lives of the inhabitants and leave intact the temple ornaments, but Genseric had no such scruples, and although he also—at the instance of the heroic bishop of Rome, Leo the Great, who three years earlier had obtained mercy for the city from Attila the Hun—spared the people's lives, he ransacked temple and palace, citizen's home and serf's hovel and loaded to the rail with the magnificent spoils of a thousand Roman victories the great fleet of ships so numerous that "they almost hid the waters of the Tiber in which they lay." As these chieftains bore away the products of the

marvelous craftsmanship of East and West, the influence of their beauty seeped, in time, into the wilder corners of the world, and, tintured with the national traits of those less civilized peoples, formed the basis of the great styles of the Tenth to the Fifteenth Centuries.

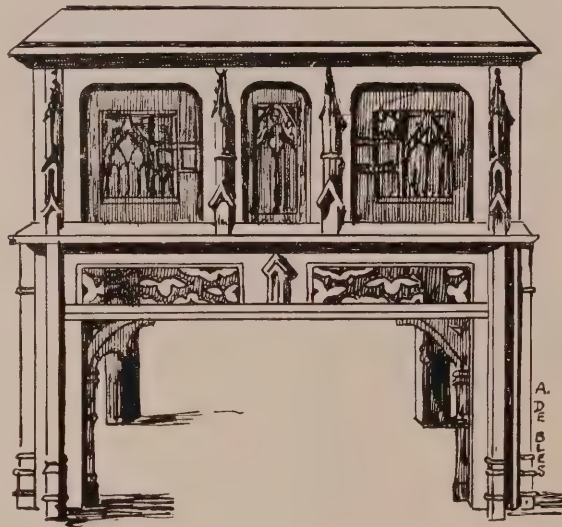
The term "Gothic" as applied to the exquisite architecture of the Middle Ages in northern Europe, and, to a lesser degree, in Italy and Spain, was a relic of the fear and hatred and contempt of the ancient Romans for their uncultured despoilers and was used by their Sixteenth-Century descendants to distinguish the architecture of the pointed style with its freedom from academic restraint from the classical forms and detail that came back into favor after the death of the Gothic movement through the efforts of the great pioneers of the Proto-Renaissance. But the barbarians were neither so savage nor so destructive, save for a small group of iconoclasts, as is generally believed, and although their taste was mostly uncultivated, they took a certain child-like delight in possessing the brilliantly colored and bejeweled objects of

art which had accumulated in such enormous quantities during the centuries of Rome's domination of the world. Thus Attila, himself, despite his simulated simplicity in the presence of Leo the Great and the Roman senators, slept upon a couch of chiseled and embossed gold with silk hangings and had his portrait painted in a palace of Milan, while the Goths treasured, among other articles, a splendid table "made of a single emerald, encircled by three rows of pearls and supported by sixty-five legs of solid gold incrustated with precious stones." Theodoric, king of the Ostrogoths, who ruled Rome after his final defeat of Odoacer in 493 A. D.,

even appointed an official custodian of the masterpieces of craftsmanship still to be found in Rome and at Ravenna, the new seat of the "Emperor of the West." The Gauls and the Frankish kings of the Merovingian dynasty followed in the footsteps of the conquerors of the Roman Empire, and so it came about that the earlier works, in which they began to exhibit individual national characteristics, possessed much of the heaviness and profusion of ornament of the Ro-

man manner which had been first to impress them.

The chair, or throne, of the famous Merovingian monarch, Dagobert, is one of the few pieces of this period which have come down to us, and although it is considered to be of doubtful authenticity, qua throne, it is certainly a work of that king's time, the Sixth Century. It is a handsome piece, in gilded bronze, in the old Roman curule, x-shaped form, similar to those Savonarola and Dantesca chairs which were so much in favor in the days of the Italian Renaissance. Now the reign of Dagobert saw the rise of an artist who was destined to play an important role in the development of art in his native land. Under the patronage of the king, this craftsman of Limoges, who later came to be known as Saint Eligius, or, in the French manner, Saint Eloi, patron saint of goldsmiths, jewelers and metal workers, founded a convent in Paris where nuns learned the art of embroidery with gold thread, while in workshops which he established in the quarter known as Saint Paul des Champs he employed large numbers of metal workers, who, under his supervision,



FRENCH GOTHIC CUPBOARD WITH BUTTRESSED
FAÇADE AND LEGS; FIFTEENTH CENTURY



SPLENDID CHEST FRONT OF THE FIFTEENTH CENTURY IN THE PUREST FLAMBOYANT STYLE

Note that, although similar in character, no two of the roses are alike

produced many important works including the famous "throne" of his sovereign, who was a patron not only of the arts but also of the church.

The influence of Eligius lasted a long time after his death in 759 A. D.—he had become bishop of Noyon meantime—but toward the close of the Tenth Century gloom settled over the old world and precluded any hope of improving and developing the arts. Political events were anything but favorable, wars were raging, monarchs were tyrannical and profligate. Taken altogether, it is doubtful if any worse period in the history of those Dark Ages can be found than the last half of this century. The monks, in whose hands were the only books and who consequently were the "newspapers" of their day, prophesied that on the last day of the year 1000 the world would come to an end. Panic reigned, mingled as usual with a devil-may-care attitude on the part of the wealthier classes, and it is indeed not difficult to understand that with such a menace hanging over their heads in such superstitious times, those who were slowly forging a national artistic consciousness in France

should lose heart in the uphill fight and follow their more sensitive brethren who set themselves to meditate upon the hell with which they were threatened, the horrors of which were so graphically depicted to them daily by priests and monks who exhorted them to repentance and the leading of holier lives. The year went out, however, without the fearsome ending prophesied, and as the numbness wore off men's minds a general feeling of thanksgiving filled their hearts, expressing itself in a free and supple form of art which breathed the very essence of spontaneous sincerity. Because this was so, Gothic architecture has lived through the centuries, and, even up to the present time, has taken so firm a hold of the imagination of artists that no permanent new style has been evolved since its death.

Up to the Ninth Century architecture had been based on the principle of the post-and-lintel; that is to say, two uprights with a horizontal cross-piece, the earliest form of opening. The Romans had, of course, displaced the horizontal piece by a constructed arch, but, through the all-around

CHEST FRONT WITH REGULAR FISH-NET TRACERY, SLIGHTLY EARLIER THAN THAT SHOWN ABOVE

That this was a royal chest is indicated by the escutcheon bearing the lilies of France

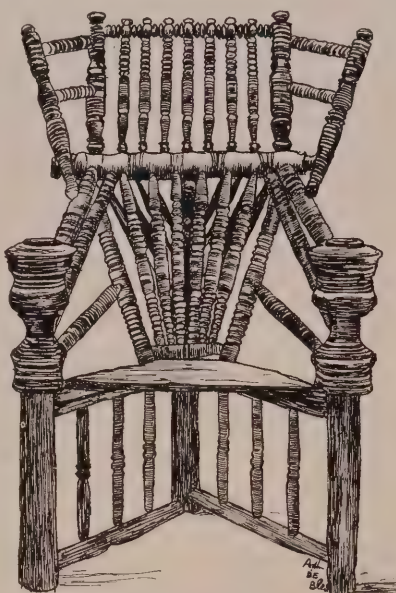


support of this arch by heavy masonry, it had the same effect as the lintel, mechanically speaking. Later the Romans used the semicircular arch more freely and with less support by contiguous masonry, but the principle was still the same. The side thrust—that is to say, the outward thrust of the feet of the semicircle in obedience to the pressure on the summit of the arch—was compensated by the weight of the stones of the arches themselves and that of the tremendously thick walls of Roman edifices. In other words, the force of inertia was employed to counteract the dynamic forces attempting to spread the base of the arches. Therefore every ounce of weight was required, and the architects could not afford to pierce the walls, thus reducing their weight, to obtain light through windows for the interior.

As most Roman edifices of this type were temples to pagan gods, who gained in reputation when bathed in mysterious obscurity, this lack of windows had no great importance. But with the coming of the Christian edifices and the doctrine of the fast-growing religion that the light of God should shine within His house, windows became necessary, and so, to counteract the weakening of the walls, buttresses applied to the walls themselves, and then flying buttresses, were added to the structures and became the main distinguishing feature of the Gothic style, while a new constructional idiom was discovered in the pointed arch

with its shorter base line in proportion to its height and the consequent diminution of the power of the side-thrust on the supporting walls.

Now in those days, and indeed until well into the Seventeenth Century, almost every important piece of furniture that was made was based upon an architectural model. The fronts of chests and *armoires* as well as their sides might be taken for reductions of the façades and sides of Gothic edifices, divided, as they were, into panels copying the tracery forms in vogue and even in many cases, as in one of our illustrations, supplied with strengthening buttresses. This being the case, and the styles of Gothic furniture conforming in almost every respect to the styles of the contemporary architecture, we must say a few words about the three periods into which



"THROWN" OR SPINDLE CHAIR OF A TYPE IN VOGUE IN HENRY VIII'S REIGN

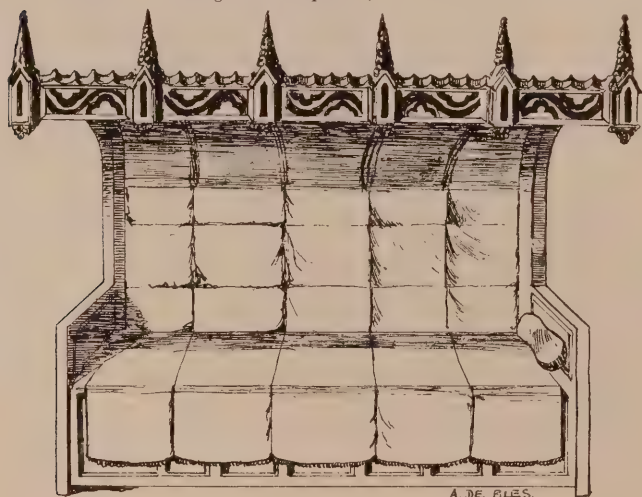
the Gothic epoch is divided, particularly about the window traceries, which found an immediate echo in the panels of the larger pieces of rich furniture.

The first period of the Gothic style runs approximately through the Thirteenth Century. Its principal characteristic is its great simplicity and the sharply pointed arches of the windows, devoid of ornamentation. Hence the name "lancet Gothic," by which this period is known in France, while in England it is known as "early English." There is practically no carved furniture of this period. It was the purest of the three styles, for it was the result of the new spirit of humanism burning its brightest flame.

The second period is known in France as *rayonnant*, or radiating, from the geometric patterns of the window tracery, converging to a centre. In the furniture of this period the arches are still simple but are ornamented with cusps. In England, this period is known as "decorated Gothic" and its products are esteemed as the finest development of the style. In France its more abundant ornamentation has led it to be less highly considered than its simpler predecessor. Decorated Gothic flourished between 1300 and 1420, A. D.

The third period, which continued from 1420 until the middle of the Sixteenth Century, although in a thoroughly debased form, gave birth to two types of Gothic

GOTHIC CANOPIED BENCH (From an old manuscript)
A type used by the wealthier nobles as a seat during the day and, hung with draperies, as a bed



architecture, the flamboyant or florid, in France, and the perpendicular, in England. This period saw the decadence of Gothic. Its architects, becoming daily more eager in their search for novelty, lost sight of the matter and concentrated upon the manner. Profusion of detail, the flattened bracket-handle and basket-handle arches, the exaggerated window spaces and the thinned and ornamentally pierced flying buttresses, all betray this period. It has a strange and a strong appeal to the uncultured, for, as in the decadent period of any art, the technical skill was so brilliant as to hide the lack of sincerity from all but the discerning, and it dazzles the mediocre by its very virtuosity. The window traceries, by which the furniture of this period can always be recognized, were indeed beautiful—until exaggeration set in—leaping like flames, in fascinating rhythm, although of an irregular pattern. In England, the perpendicular style was much simpler, its upright mullions running through the apex of the arches into the archivolts of the main arch, as in the side windows of the church of Saint Thomas in New York. The pointed arch proper, the basis of the Gothic style and one of the most brilliant mechanical discoveries in the history of construction, had gone, however; been driven off by the need of a change, and had given place to an ornamental four-centred arch with no constructional value. The glorious spirit had fled.

Now, as we mentioned earlier in this paper, furniture in those early days was both costly and restricted in quality. Chests were the main articles and served for almost everything: as beds, tables, benches, and traveling trunks. They were, of course, of all degrees of beauty, from the plain, unsculptured strong boxes in which servants and retainers carried their effects, to the splendidly carved, traceried coffer of the lady and the tilting-chest of the knight. A magnificent example of traceried carving on a chest is pictured here and affords a good example of the architectural character that ran all through the furniture of the Gothic period. It is a Fifteenth-Century piece, as the four-centre arches show, as well as their exaggerated finials, but there is restraint, in

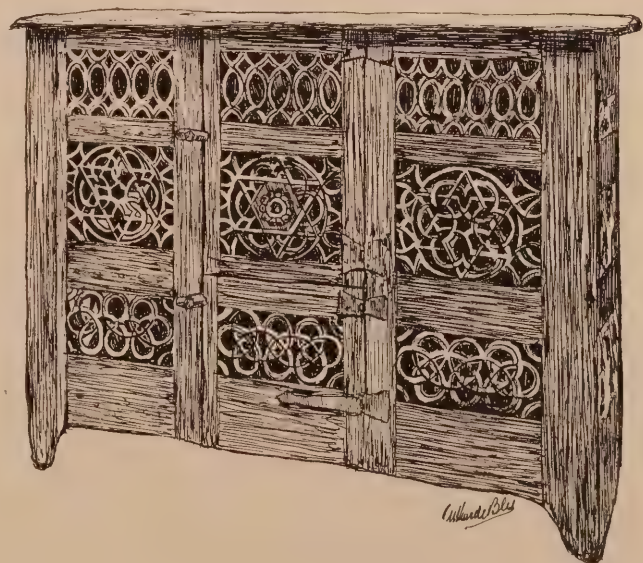
spite of its beauty of workmanship and its richness, in the flower-incrusted, fish-net tracery and in the delicate lines of the small, daintily cusped arches along the foot of the "windows" and in the spandrels, which show that it is fairly early in the century. The coat of arms, blazoned with the lilies of France, shows this to be a royal chest. The other chest shown here is later than the royal piece. Its basket-handle arches, enclosing flamboyant rose-windows above four lights, as windows were called in those days, and the super-imposed long windows in the stiles between the arched panels, running the whole length without capitals, pure florid Gothic carving, indicate the end of the Fifteenth Century.

The interiors of feudal castles were of extreme simplicity, and personal comfort simply did not exist. Such display as was made was intended principally to impress the surrounding nobles and gentry with the power which it represented, for it was found in only the public room or main hall where everybody sat, ate and played together, a curious democratic anachronism in those days of the greatest feudal strength. The upper story formed a combined bedroom and dining-room, with trestle-tables and a canopied bench which could be used as a day-bed, a couple of buffets, or dressers, one at each side of the table for the display of silver



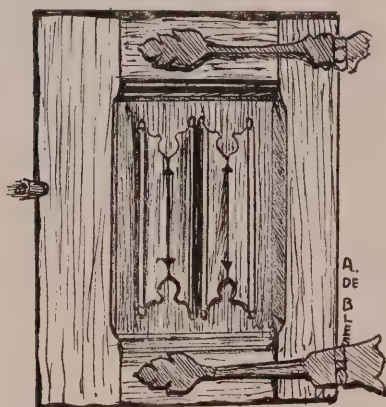
Chairs were the "Seats of the Mighty." They lent dignity to the seigneur who from them administered justice and held audience

AN ENGLISH HUTCH WITH PIERCED DOORS. THE FRENCH BAHUT, ITS PROTOTYPE, WAS A CHEST ON LEGS



ornaments and glass-ware, and a few stools and chests. The bed was an imposing, canopied structure, like that of our illustration, hung with three curtains, which, during the day, were

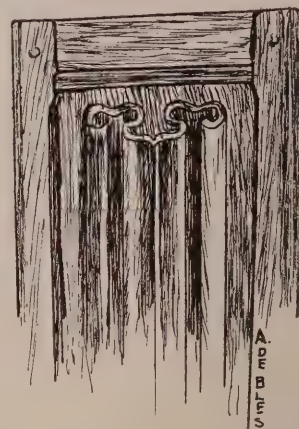
rupted in English to "hutch," which is still used for all such pieces in the British Isles. Bahuts are still much used in France, as a settle with a paneled back and a coffer under the hinged seat.



ABOVE: LATE FIFTEENTH-CENTURY LINEN-FOLD PANEL, DISTORTED, CONVENTIONALIZED, ITS CHARACTER DESTROYED



ABOVE: FLEMISH LINEN-FOLD PANEL, EARLY FIFTEENTH CENTURY



CENTER: THE EARLIEST AND PUREST TYPE OF THE LINEN-FOLD MOTIVE PANEL

gathered up into a pear-shaped bag and suspended from a corner of the canopy, as in "The Annunciation" by Roger van der Weyden in the Metropolitan Museum of Art in New York. Rushes were strewn on the floor, and in the case of the wealthier nobles were covered by costly Persian carpets. In the main hall, a dormant table—with fixed legs, as opposed to the trestle-table with its tripod stands—stood on a dais at right angles to the axis of the room, with a large canopied bench backed against the wall for the seigneur and his immediate family. Other persons used stools or "thrown-chairs," illustrated herewith, which we call spindle chairs. The type, an Eastern one, was taken to Britain by returning English soldiers-of-fortune who had served with the Varangian guard of Byzantium in the Tenth Century. Chests, forms and benches surrounded the great open fireplaces, with a couple of settles and two canopied chairs for the master and mistress. At the other end of the hall was an oak screen, more or less decorated, with two doorways leading into a space behind, known as the minstrels' gallery. At the centre of this screen, between the doors, stood a silver dresser, on which the ornamental vessels of the household and the knight's shield were *dressé* or set up. Low side-tables were introduced late in the Fifteenth Century in place of the chests.

One of the most important pieces of furniture in medieval days was the bahut—from the old low German *bebeotan*, to conserve—which was a chest on legs, of which one is illustrated in this article. The name, which is a French form, became cor-

rupted in English to "hutch," which is still used for all such pieces in the British Isles. Bahuts are still much used in France, as a settle with a paneled back and a coffer under the hinged seat. Chairs were not for the "common herd." They were the "seats of the mighty," and their form and style serve to indicate their throne-like character. From them, their owners administered justice or held audience, and their straight backs and horizontal arms helped to maintain the dignified position of the body required for the performance of such important duties. One still speaks of sitting in an arm-chair and on an ordinary chair, a relic of those semi-regal days when, to uphold their own character, they were among the most richly decorated pieces of furniture and were copied after the model of their ancestor, the bishop's throne, or *cathebra*, from which word "chair" is a corruption through the French *chayere*. Like most of the furniture of the Gothic era, they were frequently painted, either on the woodwork itself or on pieces of canvas glued to the article to be decorated.

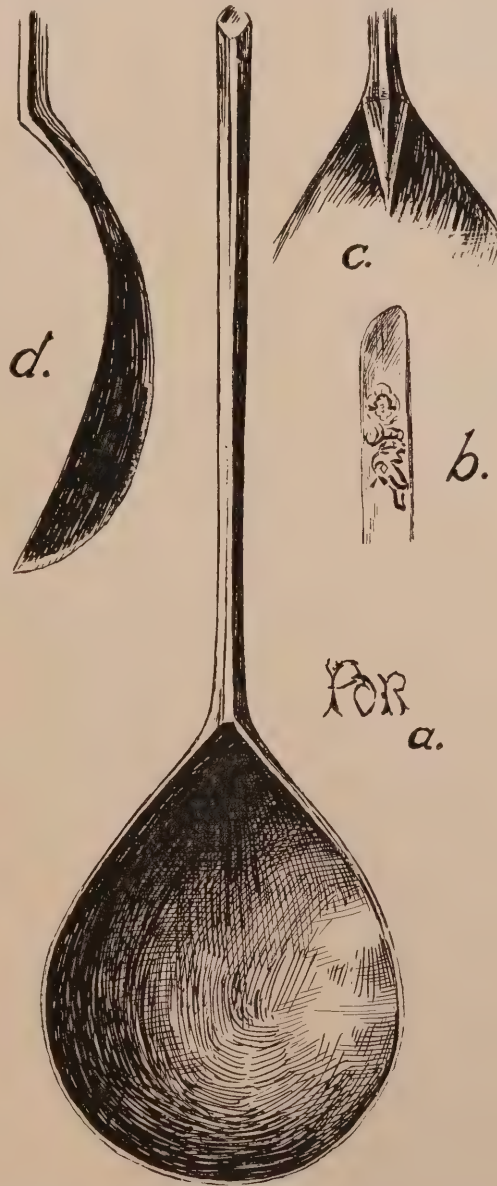
An important ornamental motive of the later Gothic style was the linen-fold or parchment, inspired, as to the former, by the folds of the chalice-veil as it falls over the host in the sacrament of the Eucharist. The parchment motive, almost identical with the linen-fold, is distinguishable from it by the two rods around which the parchment is rolled. Both motives are of Flemish origin, coming from Ypres (or *Yper*, as it is in Flemish), whence sprang also the geometric patterns woven into cloth and used as models for the tiling and painting of cathedral walls and known as diaper patterns (*drap de Yper*).

SPOONS of Old ENGLISH PLATE

ALTHOUGH it is usually considered that the "slipped-in-the-stalk," or slip-top, spoon came into general use in England under the influence of the Puritan party in the reign of Charles I (1625-1649), yet this type is to be found at a much earlier date. For example, the spoon here shown as illustration No. I might almost be assigned to the year 1400, but it is possibly a survival of the "Roman" type of spoon to which allusion was made in a previous article in INTERNATIONAL STUDIO. Note the long, tapering stem in diamonded section, slightly thickened toward the top, and the early pear-shaped bowl. On the back of the bowl, close to its junction with the stem, are engraved the letters "P O R," the meaning of which is unknown. (See illustration No. Ia.) At the top of the stem is stamped with a punch an undecipherable mark, perhaps the maker's. (See illustration No. Ib.) It is remarkable, for reasons which will appear later, that this maker's mark, if such it be, should be at the top of the stem. A side section of the bowl is also shown here (illustration No. Id), and a drawing of the junction of the bowl and stem (illustration No. Ic). This spoon barely exceeds six inches in length and probably is English. It is, as are all slip-top spoons, wrought from a single piece of silver. Similar specimens are found in

How this form of silverware was developed by craftsmen of the Fourteenth to the Seventeenth Centuries

Henry Newton VEITCH*



NO. I. SLIP-TOP SPOON, ENGLISH, CIRCA 1400.
MARKS: "P. O. R." ON BACK OF BOWL, UNDECIPHERABLE MARK ON STEM

unmarked and probably was made at about the same date as the spoon shown as illustration No. I, or 1400.

Much surprise was occasioned several years ago at the discovery of a pair of spoons "slipped-in-the-stalk" and dating from the reign of Henry VII (1488-1509). These bore the London hall-mark and the missing date-letter for the year 1501 (small black letter "D"), with an undecipherable maker's mark. The same family possessed a Henry VIII spoon of 1515 (London hall mark: black letter "S") and two or three unmarked specimens, which, judging from their design (smaller and narrower bowls and thinner stems), were of a much earlier date. These spoons aroused the greatest interest as it had not hitherto been believed that this type was made before the reign of James I (1603-1625). It is usually thought that as the Puritan influence increased in England, culminating in the execution of Charles I in 1649, such spoons became more popular, conforming with the Puritan taste for severity in everything. It was remarked in the preceding article that the "Maidenhead" knop-top spoon barely survived the Reformation (circa 1550). The "Apostle" knop and the seal-top were made somewhat later and were in their turn entirely displaced by the slip-top and its developments. Illustrated herewith is a typical "slipped-in-the-

latten, a mixture of tin and brass, of which one is stalk" spoon of the reign of James I (illustration No. here illustrated (illustration No. II). This is III). This is a London-made example for the year

*A continuation of Mr. Veitch's article in International Studio for December



NO. II. LATTEN SLIP-
TOP SPOON; ENGLISH,
CIRCA 1400

NO. III. SLIP-TOP SPOON;
MARK "RN" IN SHIELD;
DATE LETTER ITALIC "A."
LONDON, 1618

NO. V. STUMP-TOP SPOON;
MARK "SV" IN SHIELD;
DATE LETTER BLACK LET-
TER "F." LONDON, 1663

NO. VI. STUMP-TOP
SPOON. ENGLISH, CIRCA
1670

1618, with date-letter, a small italic "A," and maker's mark, "R N" in a shaped shield. This spoon is practically identical with those of the reigns of Henry VII and Henry VIII, previously mentioned, but the earlier bowls are more pear-shaped and the stems are shorter and finer.

Illustration No. IV shows a slip-top spoon of latest type, made in the reign of Charles I. It has a London origin and bears the date-letter for the year 1638, with maker's mark "R G" in a shield.

Regarding marks: on the slip-top spoon the leopard's head still appears in the bowl, but it should be noted that the earlier the spoon, the closer this mark is placed to the stem: i. e., high up at the top of the bowl. This remark applies also to the knop-top spoon. It will be found useful to compare the marks on the spoons used for illustrations Nos. III and IV, where it can be observed that the head on the James I spoon is slightly higher in the bowl than that in the Charles I specimen. On earlier examples the leopard is higher still—in fact it is sometimes as close to the stem as it was possible to punch.

It is now most important to observe that, while the maker's mark and *lion passant*, if in use after

1544, continue, as on the knop-top spoon, to be placed on the back of the stem close to its junction with the bowl, the date-letter, curiously, is always placed nearly up to the top of the stem. This is quite remarkable, and the only possible explanation is that the makers of this type of spoon wished to insist that their spoons should not be mistaken for or confused with cut-down knop-tops. Yet there is no evidence to be cited that the knops were cut from any spoons to comply with the new fashion. More remarkable perhaps is the fact that the very early quasi slip-top spoon here illustrated as No. I, dated as about 1400, has what is presumably a maker's mark at the *top* of its stem. This spoon was certainly made before any goldsmiths' hall had been instituted. The few known provincial examples of this type are made in a way exactly similar to the London-made spoon and with the same peculiar marking. This method of marking the spoon "slipped-in-the-stalk" remains a mystery. It was generally adopted and influenced the marking of later types.

The slip-top spoon may be regarded as the definite forerunner of our present-day spoons. Its first development was as the stump-top or Puritan



NO. IV

NO. VII

NO. VIII

NO. IX

NO. X

NO. IV. SLIP-TOP SPOON. MARK "RC" IN SHIELD; DATE LETTER COURT-LAND "A." LONDON, 1638

NO. VII. TRIFID-END SPOON. MARK "EB" IN SHIELD WITH CROWN ABOVE; DATE LETTER BLACK LETTER "Q." LONDON, 1673

NO. VIII. TRIFID-SPOON. MARK "SW" IN SHIELD WITH THREE PELLETS; DATE LETTER BLACK LETTER "M." LONDON, 1689

NO. IX. TRIFID-END SPOON. MARK "IC" IN SHIELD WITH CROWN ABOVE; DATE LETTER BLACK LETTER "M." LONDON, 1689

NO. X. TRIFID-END SPOON. MARK "IH" IN SHIELD WITH CROWN ABOVE; DATE LETTER BLACK LETTER "R." LONDON, 1694

spoon, an example of which is given here as illustration No. V, a London-made spoon of the reign of Charles II, or of the year 1663. Here, as may be observed, the bowl is more oval in shape and there is still no alteration in its junction with the stem. The stump-top spoon is marked, as is its preceding type, with the leopard's head in the bowl; the marks on the back of the stem are spread somewhat further apart, while the date-letter is inclined to come more toward the centre of the stem. These markings are extremely interesting as they practically never vary. The specimen shown as illustration No. V bears the London hall-mark, date-letter for the year 1663, a black-letter capital "F," and a maker's mark, "S V" in a shaped shield, the initials being those of Stephen Venables, a well-known spoon-maker of the period. Illustration No. VI shows a stump-top spoon in silvered latten. It is unmarked but may be placed at a little later date—*circa* 1670.

In illustration No. VII appears a spoon of a definitely new type, called the "trifid-end" from the form of the top of its stem, which is more or less deeply notched into three sections. This type is also usually decorated on the back of the bowl with a ribbed "rat-tail," struck as a rule from a die or press. This may be observed in illustration No. VII, which is a spoon of the reign of Charles II, and in Nos. VIII and IX, made in the reign of William and Mary. This type of spoon is peculiarly English. On all specimens the leopard's head is on the back of the stem next to the maker's mark instead of on the bowl. Trifid-end spoons are usually about six and one-half inches in length and are sometimes beautifully engraved on each side of the stem as well as on the bowl. This type practically disappeared about the end of the Seventeenth Century, giving place to the spoon illustrated as No. X, which begins to conform to our modern type.



"WHEN THE MARE'S TAILS SHOW, MARINERS SEEK THE HARBOR"

BY THEODORE J. MORGAN

PAINTER of HARBOR and SEA

WHEN art is instinctive and when a true urge for poetical expression is an integral part of a human being, the overcoming of obstacles and the sacrificing of mundane pleasures are merely a part of a great fight for ideals.

The early Christians, fired by religious fervor, were not daunted by pagan tyranny to the extent of abandoning their artistic expression, and when threats of death faced them should they be caught immortalizing their beliefs by symbols in the light of day, they betook themselves to the catacombs that underlay Rome and there by the flicker of tallow candles they made paintings which, crumbling though they are, still stand as proof of Christian loyalty to beliefs. The profane history of Europe discloses numerous cases of artists who suffered physical dangers and poverty for art and who, despite their sufferings, gave to the ages the masterpieces for which they are known. In our own country, short as is its art history, the same determination to overcome difficulties has been manifest. Albert P. Ryder, painting on the tops of old cigar boxes under a small skylight atop his

Developed through many years, Theodore J. Morgan's art now is widely recognized for its truth and directness

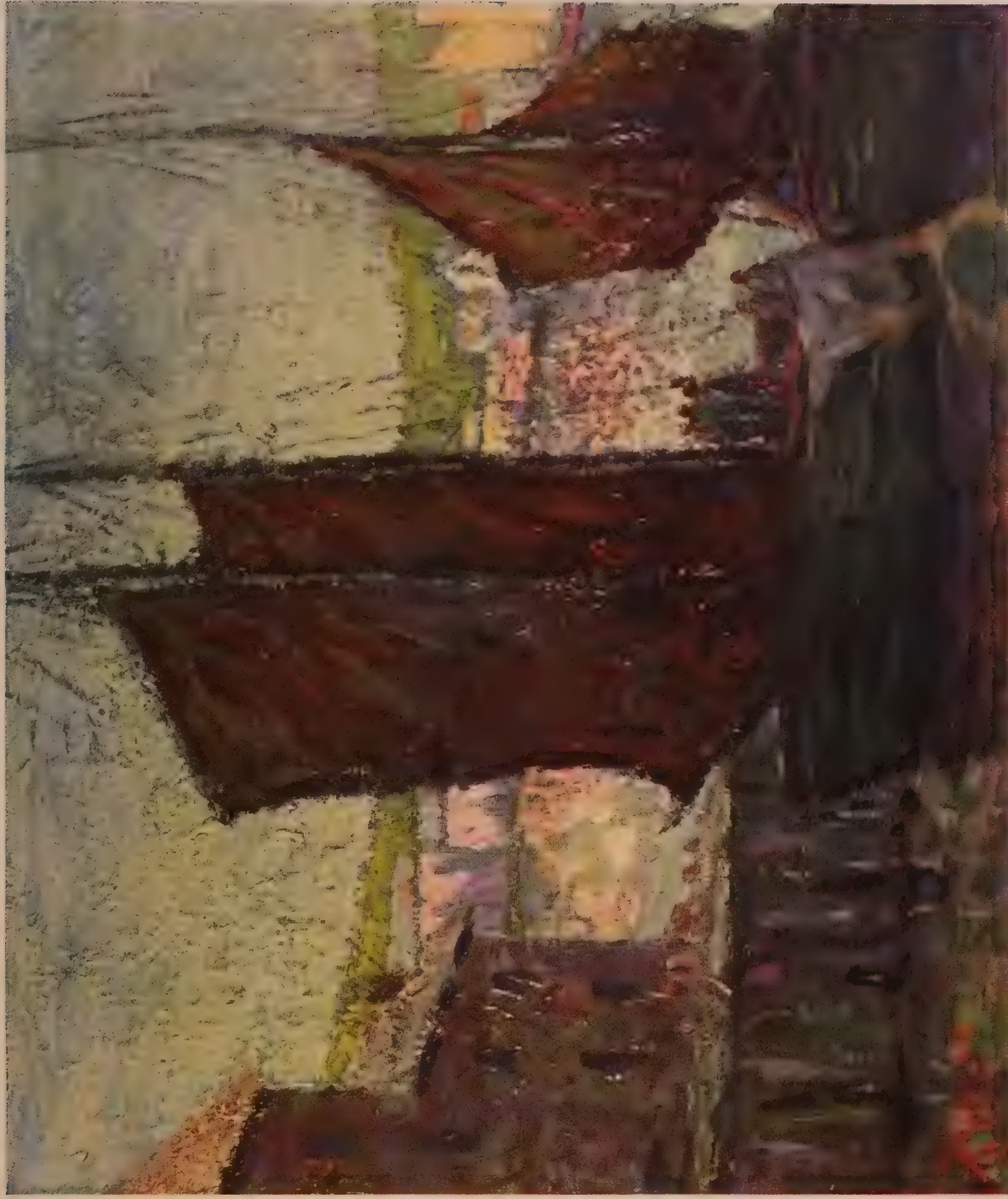
MERWIN MARTIN

uncle's restaurant in lower Broadway, New York, and suffering in an asylum doctors' examinations as to his sanity because he would not devote his life to the mysteries of the culinary art

instead of loosing his imaginative genius in paint and canvas, is an example. Then there were the sacrifices and torments of Ralph A. Blakelock, the sorrows of Abbott Thayer, the loneliness of Winslow Homer, the physical inconveniences against which Alexander H. Wyant worked, the discouragements of George Fuller and the impediments of hundreds of others who have reached fame through fires that proved their metal.

In the present time no painter has overcome greater discouragements and drawbacks than has Theodore J. Morgan, now reaching a plane of consideration from his fellow artists and the public. Family reverses, financial losses and years of illness have not destroyed the determination of his character nor the ambition to express his love of beauty and his appreciation of nature. In studying his art, it is these qualities that are most evident, and so obviously are independence of

“OYSTER BOATS”
by
Theodore J. Morgan



Courtesy of the Folsom Galleries



"THE LAWN PARTY"

BY THEODORE J. MORGAN

purpose and directness revealed that all minor aspects become submerged in the spirit and symbolism of his work. There are sentiment and poetry in his nature, and these are reflected in his art. With such a foundation, a man may master technical problems and the subtleties of color and line, and so we find him now in middle life painting with the enthusiasm of a boy, sending out messages of conviction and interpretations of nature that are fast leading him to the place in American art that he deserves. Under the facility of his hand and the inventiveness of his brain, brush and easel are prolific of canvases of wide variety. There is no evidence of repression in his work, as there is none in his character. Freedom

of thought, breadth of vision and a very deep rooted power to portray his emotions distinguish

"AUTUMN'S APPROACH"

BY THEODORE J. MORGAN





"SWORDFISHER, LOW TIDE"

BY THEODORE J. MORGAN

all that he does. Filled with color and decorative in design, his canvases always make a pleasant and memorable impression. If circumstances for

thizing with his ambitions, obtained a private teacher for him, and with him the boy studied until he was fourteen, when he entered the Cincin-

"GOD'S WILL BE DONE"

BY THEODORE J. MORGAN



years held his art in check, giving him only snatches of time in long periods in which to indulge in the work which he longed most to perfect, he has in the last seven years, all of which he has devoted to its advancement, succeeded in obtaining gratifying results. The ready sale of his pictures in the many places where he has held one-man shows, the pleasure with which his canvases are received by galleries and museums and the high opinions of fellow artists and critics testify to public recognition of his ability.

Morgan was born in Cincinnati and is wholly an American product. Never having studied anywhere but in the United States, taking for his themes the beauties of his own land and influenced only by American ideals, he is an example of what an artist may accomplish without foreign traditions. Far back in his childhood he dreamed of a career as an artist. At the age of ten years he began to give evidence of talent for drawing and color. His parents, sympathizing with his ambitions, obtained a private teacher for him, and with him the boy studied until he was fourteen, when he entered the Cincinnati Art School. There he was under Frank Duveneck, Meakin and Ribesso and had as co-workers Edward Hurley, Clement Barnhorn and Artus Van Briggie. Family reverses, however, caused the cessation of his studies in a few years and he found it expedient to earn money. He applied himself to the study of wood engraving and made it a profession until his eyes and general health became impaired by the exacting character of the work. Obligated to seek a less trying vocation, he sought to discover what latent talents he might have that would bridge the difficulties that now faced him. He found that he had a faculty for original



"SUMMER ZEPHYRS"

BY THEODORE J. MORGAN

ideas for advertising, and these he presented to newspapers and magazines, presently achieving a good income by this line of endeavor, but always painting and designing when he could find time. As another outlet for his artistic urge, he remodeled old houses in Washington, D. C., where he had now made his home, and the originality with which he designed and furnished them brought him into notice in that line, one in which his advice is still sought by residents of the national capital.

About 1916 Morgan decided to end his connection with the business world; so, leaving Washington, he went to Provincetown, Massachusetts, where, he had been told, was a fertile artists' colony. Here he thought he would retire to devote all of his time to perfecting a non-commercial art. Acting with his characteristic directness, he bought an old house at Cape Cod on the day after he arrived, a structure that had been owned by a single family more than a hundred years. Next day he had a corps of carpenters following his designs for remodeling, and within a month he had a complete, up-to-date dwelling with all city comforts and all the charm and grace of the architec-

ture of Colonial days. There he spends his summers, painting the subjects that appeal most strongly to him. His early purpose there was to make a series of paintings at Cape Cod, traveling about the district until he had completed his plan. In Provincetown, however, he found so many picturesque themes that, although he has painted prodigiously, he has not yet exhausted them, and his presentments of the quaint houses, old trees, winding streets and great sand dunes are perhaps among the best interpretations of the place ever painted among the hundreds that have been done.

There is evident in all his work his close attention to choice of subject and to composition. These, with his feeling for poetry, form the foundation of his art; they are the reasons for his popularity, for whether they be presented to critics, artists or laymen, the emotions which he has so sincerely transcribed never fail of appreciation. Morgan is a reader, a thinker, and a constant student of nature and of the works of the great artists of the past. Nearly every picture that he produces has symbolical significance. When he painted "The Struggle for Existence," he selected

a group of trees to express his feeling regarding life. In his mind the work had its psychological inception when seeds fell between huge rocks and in time sprouted and grew despite their confinement. Cramped by the rocks, the roots suffered, but grimly the trees struggled on until they mastered their oppressors and became, as the artist designates them, "the family—father, mother and child." Now, great of trunk, heavy of foliage but tormented by the elements, they at last are facing disintegration. In "Potomac Oyster Boats" Morgan attacked an entirely different subject. There he concentrated his attention on light and shade—

the sails of the boats against a brilliant sky. Broadly handled and full of vivid color, this work represents the force and freedom of thought that have had such potency in the man's career. "Companions of the Sea and Storm," with its charm of sentiment, is rhythmic in line, the moving sky enhancing the deep waters beneath it. The house, in which the main sentiment is expressed, feels safe in the protection of the trees that have been its companions through many storms. The foreground in color and form forces upon the observer, by the breadth and directness of the painting, the loneliness of the inhabitants.



"WARRIORS OF THE TIMBERLINE"

BY THEODORE J. MORGAN

Warriors of the Timberline

*Tragic twisted trees,
Grim warders of the cliff,
Stripped of teguments,
Your muscles taut and red
With agony of strife for root bold,
In brewing place of storm
Art thou; above the clouds,
Where to its masterly will
The cruel wind has bent
Your gnarled rheumatic limbs.*

*Do you, envious, peer
From lofty solitude
O'er dizzy barren ledge,
On trees of rhythmic growth
And true proportion
And long to change
Storm-wrestled strength
For sheltered symmetry?*

—BANGS BURGESS

The PRIMITIVES of FLANDERS

ONE of the latest problems occupying art critics has been the question of the precedence of French over German influence in early Flemish painting. "For a long time," writes one authority, M. Verlant, "the prevalent theory was in favor of Germany. Today, on the contrary, it is agreed that, far from being influenced by them, the Flemish artists greatly influenced the German schools." Another specialist, M. L. Maeterlinck, of Belgium, in a recently published book titled *L'Enigme des Primitifs Français*, boldly assigns the first place in the history of northern European art to pioneers from France. Flemish art, he asserts, had its origin in France, and if this predominance has, up to now, remained unrecognized, it is simply due to a certain diffidence on the part of the French lest their national pride bias their judgment.

It is still a delicate task, and in some ways a vain one, to attempt to make a hard and fast national distinction between the painters of northern Europe in the Fourteenth and Fifteenth Centuries. Burgundy and Flanders were long associated. There was a constant interchange of art and ideas among Germany, Belgium and France. The rule of Charles V embraced elements since at variance or at any rate distinguished. In 1384 Flanders and Burgundy were united by the marriage of Philip the Bold, son of John the Good, King of France, with Margaret, heiress of the Counts of Flanders. Thence on there was a constant fusion of the arts and crafts, much Flemish talent, like the sculptor Claus Sluter, settling at Dijon and in its neighborhood. At the beginning of the Fifteenth Century this Franco-Flemish art spread into the valley of the Rhine and gradually across the Alps, and so we find Italian patrons of art buying Flemish works, Italian students in Flanders, Franco-Flemish patrons like Philip the Bold collecting Italian medals, ivories and other specialties from that country, and northern artists visiting Spain and Italy, sometimes to settle there.

The latest classification of art centres of the time into schools of Avignon, Dijon, Bourges,

Old Flemish masters had a distinct place in the development of art in Northern Europe three centuries ago

H. S. GIOLKOWSKI

Tours, Bruges, Antwerp, Brussels and Tournai is certainly more correct and satisfactory than a rough distinction between France and Flanders, but it probably will be subjected to

revisions. For instance, Roger van der Weyden, as he is known in Flemish, or Roger de la Pasture, in French, was born at Tournai which, up to the Fourteenth Century, belonged to France and still prides itself on the help which it gave to Joan of Arc. Again, Memling appears to have been born in Germany. The Master of Aix probably was of Flemish origin; Justus of Ghent lived in Italy, while Gerard David was of Dutch birth, which is to say that his style leaned toward the right side of the Rhine.

Among the finest examples of French Primitives is the big anonymous Pieta of Villeneuve in the Louvre, attributed chronologically to about 1470, while the name of Jean Fouquet (1415-1485) stands for the amazing illuminations in Etienne Chevalier's *Book of Hours* in the Museum of Chantilly. The Maître de Moulins, Malouet and Bellechose are other names representative of the development of French Primitive art.

Happily the destruction which seems to have swept over the early French schools was more sparing of the Flemish masters, of whose work the European museums contain many magnificent and well preserved specimens. One of the oldest Flemish masters is Melchior Broederlam of Ypres, that once beautiful frontier town. Painted towards 1390, his panels, one combining the Annunciation and the Visitation, the other, the Presentation to the Temple and the Flight into Egypt, show distinct French and Italian influences and a tendency toward realistic observation. These panels introduce the school known as Flemish or, more exactly, of the Netherlands, which begins definitely, however, with the brothers Van Eyck. They it was who first struck out on that path which was to be northern Europe's original contribution to Occidental art: the marriage of realism with mysticism, of divinity with humanity, the daring to associate God with the ordinary affairs of life.

The illustrations on the following pages are from pictures displayed at the recent Belgian exhibition in Paris and were obtained with the assistance of Paul Hymans, MM. Wolfers, Verlant, Fierens-Gevaert, Franck, Dillen and Wagemans, organizers of the display under the directorship of Leonce Benedité and André Dezarrois, curator of the Luxembourg Museum.



"THE LAST JUDGMENT"

BY ROGER VAN DER WEYDEN

Museum of the Hôtel Dieu, Beaune

Christ is here seen surrounded by angels, the intercessors, heavenly assessors and figures representative of the Resurrection, of Heaven and of Hell. Saint Michael holding the divine scales in which he weighs souls is rendered with incomparable elegance and divinity. This majestic work proclaims Van der Weyden one of the most dramatic among great geniuses in religious art.

"THE DESCENT FROM THE CROSS"

BY ROGER VAN DER WEYDEN

Museum of the Escorial, Madrid

This painting represents Van der Weyden at the perfection of his art. The science displayed in the composition, the sculptural style of the drawing and the expressive attitudes of the figures are unexcelled in the world's pictorial art.



"ANGEL MUSICIANS"

In the Museum at Antwerp

BY HANS MEMLING

Memling probably was a native of the Rheneland. To the knowledge of his predecessors, the Van Eycks; to their touching faith and to their simplicity he added a more tender, more feminine and more simple charm. He was one of the greatest of Flemish painters and his portraits are unexcelled.



"MADONNA AND CHILD"

Museum of Lyons

BY QUENTIN MATSYS

The artist who has been called the Leonardo da Vinci of Flanders was the originator of the School of Antwerp, at which city he was born, in 1466, and was one of the late Primitive masters of the Netherlands, dying in 1530. He echoed the "culture of a highly polished upper class" and Dr. W. R. Valentiner has compared the spirit of his work, as contrasted with that of Albert Dürer, with the spirit of Erasmus as contrasted with Martin Luther's. The fastidiousness characteristic of Quentin Matsys is exquisitely represented in the little "Madonna and Child" here reproduced.



"THE MADONNA AND SAINTS"

Museum of Rouen

BY GERARD DAVID

"It is in individual subjects, above all in portrayals of the Madonna and Child accompanied by saintly women and children," says Dr. W. R. Valentiner, "that Gerard David achieves his greatest beauty." Certain it is that if in this exquisite picture David realized perfection, in later ones, such as "Adoration of the Magi," he gave evidence of a loosened technique. David was born at Haarlem and died in 1509 at Bruges. He had been benefited by study of the work of Van Eyck and Memling.

PORTRAIT OF MARTIN VAN NIEUWENHORE

BY HANS MEMLING

Museum of St. John's Hospital, Bruges

A pretty legend is associated with Hans Memling. It is said he began life as a soldier and that one day, wounded, he knocked at the door of Saint John's hospital in Bruges for succor. The nuns there nursed and cured him, and the tale is that in his convalescence he painted the canvases which are the glories of Bruges and left them with his good Samaritans as tokens of gratitude.





"PORTRAIT OF MARGARET VAN EYCK"

Museum of Bruges

BY JAN VAN EYCK

A signed drawing in the collection of M. Masson, of Amiens, seems to prove that Margaret van Eyck was herself a skilful artist. Possibly she assisted her husband, Jan, in his elaborate pictures; possibly, even, she is the author of several little anonymous paintings which have been assigned alternately to both Jan and Hubert van Eyck. The brothers Van Eyck were formidable technicians. Their most stupendous achievement is the famous polyptych "The Mystic Lamb" in the Cathedral of Ghent, several panels of which were recently restored by Germany to Belgium. While the supremacy of their art was recognized in their time, artists from all parts of Europe going to learn from them, such was their modesty that their motto read "Als Ich Kann" (The best I can), for in those great days the great were always modest.



"THE PRESENTATION AT THE TEMPLE AND THE FLIGHT INTO EGYPT"

BY MELCHIOR BROEDERLAM

Museum of Dijon

Broederlam was a Fourteenth-Century painter of Ypres. His work, of which this is a representative example, shows the effect of French and Italian influences.

Miniature PAINTING in ENAMEL

WHEN, about 1630, miniature painting in enamel was born in the modest workshop of a goldsmith at Chateaudun, in France, a procession of good fairies showered gifts upon it. One endowed it with smallness of size,

so that it might be worn as a bracelet or a ring or adorn the lid of a bonbonnière. Another whispered the secret of unchanging color which should fix for all time the freshness of youth, the features of beauty. A third taught the art of employing, within a Lilliputian frame, every fineness of

A delightful art that had its most flourishing period in France in the Seventeenth and Eighteenth Centuries

HENRI GLOUZOT*

the same: a layer of enamel spread upon a plate of copper or precious metal. As the art was practised, especially at Limoges in the Sixteenth Century, the work was done by superimposing

or removing successive layers of enamel. Miniature painting on enamel, on the other hand, is real, flat painting, comparable to painting in oils or gouache but done in vitrifiable colors and fired in a furnace. We must understand the phases of the work to give it the admiration that it deserves. When the foundation of enamel had been spread



"THE TENT OF DARIUS," AFTER LEBRUN (1671)

Museum of Art and History, Geneva

BY HENRI TOUTIN

handling. But a wicked fairy offset these brilliant virtues by bestowing fragility on the painting, so that the least shock would split and break the brittle enamel and loosen it from its gold mounting. For this reason, the life of these treasures is precarious, and only a small number of them remains to us to fill us with regret at the loss of the others through the machinations of the bad fairy.

Painting on enamel is not the same thing as painting in enamel. The two crafts are often confounded because in each the point of departure is

upon its base of gold or copper and fired and polished, the painter prepared his colors of vegetable or mineral oxides, mixing them with enamel like that of the base. He then painted his subject upon the ground, proceeding by superposed touches, each layer being dried and then fired. A portrait was thus fired four or six times or even more, and each time that this was done the object was subjected to the risk of ruin, although it was then the labor of months.

One should read in Jaque Phillipe Ferrand's

* Director of the Musée Galliera, Paris

The Art of the Fire, or Painting on Enamel of his discovery of crimson red, which he needed for painting the cravats of Louis XIV. It recalls

but it was in England, where he was at the court of Charles I and was frequently in the company of Van Dyck and of a fellow-countryman, Turquet



LE GRAND DAUPHIN
BY JEAN PETITOT
Musée Conde, Chantilly



ANNE MARTINOZZI, PRINCESS
DE CONTI BY JEAN PETITOT
Victoria and Albert Museum



LOUIS XIV BY JEAN PETITOT
Victoria and Albert Museum

Bernard Palissy. "I was in despair," wrote Ferrand, "to see that my reds were always tinged with yellow and that it would be very hard for me to satisfy the king, which kept me in continual trouble and agitation, so that I could neither sleep, nor eat, nor drink." What patience, what passion, what self denial! One had, in this dangerous art, to "go to the fire like a salamander."

We know little of the first enamellers. Most of them were at Blois, where the court made frequent visits. There were Jean Toutin, the beginner; Isaac Gribelin, Christophe Molière, Pierre Chartier. We know that they painted rings, ornaments, watch cases, but none of the fruit of their industry has been handed down to us. We must come to Henri Toutin, son of Jean, to find authenticated specimens: a portrait of Charles I of England, dated 1636; a medallion of Diana and Acteon inscribed "Henri Toutin, Master goldsmith, of Paris, fecit. 1636" and now in the British Museum. These first works, done with little fine strokes like illuminations on vellum, are far from perfect.

With Jean Petitot (1607-1691) the miniature in enamel entered upon its most brilliant period, that which has given us masterpieces which may truly be called inimitable. Under this Raphael of enamel the art reached a perfection which, after almost three centuries, leaves us moved with delight. We do not know where the young Genevan learned his trade—no doubt at Blois—



SELF-PORTRAIT OF JEAN PETITOT
(1607-1691), CIRCA 1640
Collection of the Duke of Portland

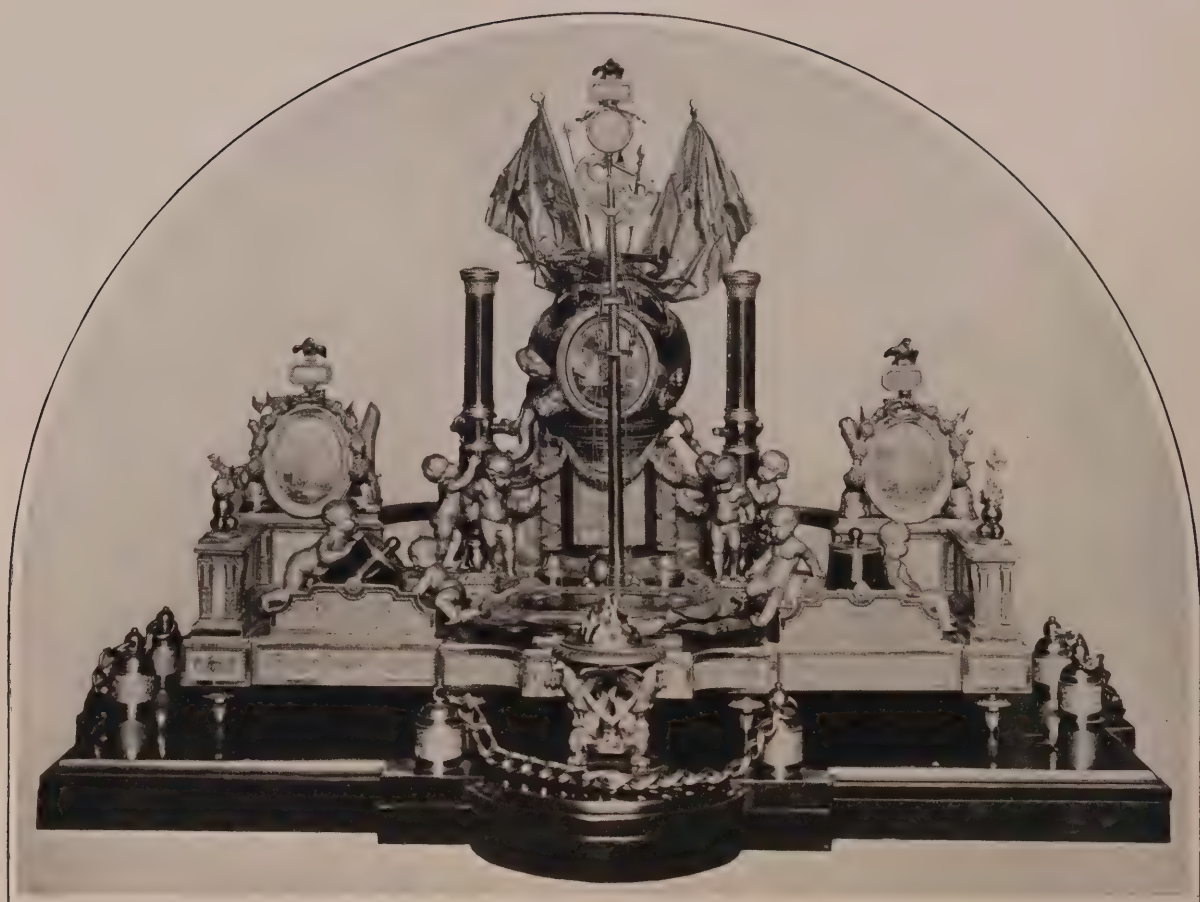


MME. DE MAINTENON,
AFTER MIGNARD
BY JEAN PETITOT
In the Louvre

de Mayerne, a chemist, that he mastered the coloring and the process whose secrets he unfortunately carried to the tomb. All the portraits dating from this stay in England—the only ones signed—are perfect, and when we compare those of the royal family, of the Duke and Duchess of Buckingham and the Duchess of Southampton with the first works of Henri Toutin, it is hard to believe that only a few years separated the two men. Petitot's French career was long and glorious. He seems to have

left England before the trial and death of Charles I and to have settled in Paris with Jaques Bordier, his partner. He married in Blois, in 1650, Marguerite Cuper, of a family of goldsmiths, and his *alter ego*, Bordier, married her sister, Madeleine, thus drawing closer a bond of friendship which was severed only by Bordier's death in 1684. Their collaboration was so close that the little marvels from their brushes bear no signature, and posterity, anxious to solve the mystery of their partnership, sometimes thinks that Petitot executed the faces and hands and Bordier, the coiffures, draperies and backgrounds.

If the second half of the Seventeenth Century seems to belong to Petitot, it does not follow that the talents of others did not flower at the same time. Every sovereign in Europe, hypnotized by the splendors of Versailles, tried to attract to his court a painter on enamel. Christina of Sweden had Pierre Signac, a pupil of Henri Toutin. Frederick III of Den-



ESCRITOIRE OF CATHERINE OF RUSSIA

In the Hermitage, Petrograd

BY A. B. DE MAILLY

mark pensioned Paul Prieur; his son, Christian V, had Josias Barbette. The Prince of Orange had Peter Boy, and the Elector of Saxony had George Frederick Dinglinger. The electors of Brandenburg attracted to Berlin Samuel Blesendorf, a Swede, and later Pierre, Jean Pierre and Amy Huaud, Genevans. These three brothers deserve a pause for consideration. Sons of a Poitevin goldsmith and refugees in Geneva because of their faith, they specialized in the decoration of watch cases, dazzling in color if not impeccable in design, most of them adorned with figures of the personages of mythology. The hundred pieces that they have left us are the glory of museums and private collections. The works of all these protégés of royalty are represented in state and other galleries in the principal capitals of Europe.

We find in France also enamellers who followed in the path of Petitot, profiting more or less by his discoveries, although the secrets of workshops were carefully guarded. At Blois, Robert Vauquer painted sacred subjects including a life of Christ in eighteen plaques which now are in the library of the Vatican. In Paris were Louis Hans, none of whose work survives; Louis du Guernier, and two sons of Jean Toutin—Henri, of whom we have spoken, and Jean II—both of whom left lovely

works. Ferrand's treatise on the art of enamel pleads in his favor as an artist although we have no examples of his talent. His rival, Louis Châtillon, lodged in a gallery at the Louvre, where he painted the most beautiful women of the court.

The small number of enamellers whose work was the fashion after the death of Petitot explains the reception given to a foreign painter, Charles Boit, at the court of the Regent. This clever man went from England, where he had spent fifteen years, making meantime excursions to Holland, the Palatinate and even Vienna because of his roving nature. Queen Anne had permitted him to paint her portrait many times, but after her death he went, crippled by debts, to Paris. There he was welcomed at the Royal Academy by order of the Regent notwithstanding his Protestantism. He painted the young King Louis XV and was permitted to present his work in person. Tsar Peter the Great, then in Paris, ordered a portrait from him. His royal patronage did not enrich him, however, for when he died in 1727 his jewels had to be sold to pay his debts.

We now come to the middle of the Eighteenth Century, and the difficulty will not be to find enamellers of merit but to make a choice among the so numerous diverse talents that were at the

service of the most refined society that ever has existed. From 1748 to 1755 everyone in Paris wished to be painted by Liotard, a Turkish artist. He was skilful and original, and he worked in pastels, oils and enamel sufficiently well to win the praises of Grimm, a good critic in such matters, but he could not force the doors of the Royal Academy and had to fall back upon the Academy of Saint Luke, the refuge of the strangest *petits maîtres*: miniaturists, enameled painters on ostrich eggs, workers in hair or in Chinese lacquer. In Vienna and in London he had great success

with the nobility, but neither his plaque of Diana and Endymion, his portrait of Maria Theresa of Austria, now in the Museum of Art and History at Geneva, nor his likeness of the young Duke of Cumberland, in the collection of the Queen of Holland, adds much to his fame. At the height of his career several foreign painters arrived in Paris to seek fortune but disappeared like shooting stars. There were J. A. Mathieu, a Swede, who painted Louis XV; Sikes, an Englishman, a typical bohemian who never paid his debts and whom the Duc de Richelieu had imprisoned in the Bastille to force him to complete an enameled box which he had ordered; above all, André Rouquet, a Gen-

evan, a strange creature but an enameled of the first rank. After a brilliant career in England this one aroused the enthusiasm of Parisians and was admitted to the Royal Academy for a portrait of the Marquis de Marigny, now preserved in the Louvre. He used his pen as skilfully as his pencil, and he answered Diderot's treatise, *Painting in Wax*, with one of his own, *The New Art of Painting in Cheese*. His brain gave way, however, and he ended his days in restraint, nursed by the monks at Charenton with a Samaritan spirit.

Brilliant as were these enameleds, there were French artists who were not far behind them. Among these were Mlle. du Plessis, La Seur, Durand, Claude Vassal. At this time such virtuosity was attained that A. N. Martinier presented to Louis XV an enamel of the battle of Fontenoy measuring twenty-five by thirty-five centimeters, as may be seen in the Museum of

Versailles. It may also be seen from the same example of his work that the skill of the enameled was greater than the talent of the painter.

In the second half of the Eighteenth Century Paris exercised an increasing attraction for foreign artists, many of whom sought the seal of her approval. Thouron, another Genevan, was one of the last enameleds in the reign of Louis XVI. He no longer painted with strokes as in water colors but mixed his colors with white as in gouache and laid them on like paste. Within his microscopic frame he preserved a freedom and breadth un-

known to his predecessors. Nothing equals his portrait of the Baroness d'Etigny, after a canvas painted by Danloux in 1783, or his large composition—eighteen by twelve centimeters—of the Megret de Sorilly family, also after a painting by Danloux. The late J. Pierpont Morgan had several excellent examples of Thouron's art. Thouron had, about the beginning of the Nineteenth Century, a partner, J. F. Favre, a countryman but not his equal as an enameled. Another Genevan, J. Coteau, made the most beautiful clock cases ever seen. Still another from the same city was Gautier, an excellent portraitist. Also Swiss, but from Schaffhausen instead



CHARLES I. OF ENGLAND
BY HENRI TOUTIN, 1636
Royal Museum of Amsterdam

of Geneva, was J. H. Hurter. He failed of success at Versailles, although Liotard tried to get commissions for him from Marie Antoinette, and for fifteen years he tried, chiefly in England and Holland, to obtain funds to establish a gallery of paintings on enamel. Grimm once got for him an order from Catherine of Russia for fifteen enamels, and these are, or were, in the historic collections in the Hermitage Museum in Petrograd.

Rivalling this Swiss group was one of Swedes and Germans, which made an enviable position for itself. There was the inimitable Hall (1739-1793), who exhibited both paintings and enamels side by side in the salons and whose exquisite head of a woman signed "Hall, Suédois, 1785" passed from the Le Breton collection to the possession of David Weill for forty thousand francs, the highest price recorded for a miniature. There also was J. B. Weyler, of Strasbourg, who undertook in

vain, although with the support of D'Angivillers, director general of arts, to found a sort of pantheon of great enamelers. There also was the Saxon, G. Kane (1758-1815), a virtuoso specializing in genre heads rather than in portraiture and painting young beauties, very décolleté, gazing at the skies, radiating voluptuous melancholy.

Before such stars as Thouron and Hall the talents of their French contemporaries pale. We find, however, several artists of a pretty skill, such as Pierre Pasquier (1731-1806) and N. A. Courtois (1734-1797). Pasquier was an Academician, and the king, other members of the royal family and many of the nobility were painted by his faithful brush—he was praised especially for the resemblances, the living qualities in his work. Diderot wrote of him: "There is one Pasquier, a little fellow who, so far, has shown more philosophy than talent. He has painted me after a certain picture by Madame Terbouche, and they say it is not bad." Courtois was a talented and prolific portraitist whose work is in most of the important public and private collections.

By the close of the old régime, the advance in the technique of enamel work was surprising. That which, fifty years earlier, would have staggered the most skilled masters was accomplished then with ease. J. B. Genillon went so far as to show in 1781 a view of the Tuileries measuring forty-eight by forty-three centimeters. Augustin Barnabé de Mailly made for Catharine of Russia an *escritoire*, preserved in the Hermitage Museum, which is a marvel of the goldsmith's art and cost not less than sixty thousand livres. Designed to commemorate a victory of the Russian army and fleet over the Turks, it is covered with copies of standards, trophies and shields. Little genii hold up cannon which serve as chandelabra, while others manoeuvre mortars, one of which is an ink stand and the other, a sand box. There are four compositions showing battles and sieges, while in another the empress is seen with her court.



"DIANA AND ENDYMION"

BY LIOTARD (1722)

Museum of Art and History, Geneva

The French revolution put out the furnaces of the enamelers. The miniature in this medium shared the fate of its sister on ivory. This storm of governmental forms past, came the vogue of medallions, snuff boxes and other diminutive containers decorated with portraits, but the art of the

fire was forgotten. Of the two great miniaturists of the Empire, Isabey, it seems, never worked in enamel. As to Augustin (1759-1832), the dozen enamels which we know to be his are buried under the importance of his work on ivory, such as the "Raphael" in the Morgan collection. Another miniaturist, although much inferior to this master, was Louise Bourdon, widow of Weyler of Strasbourg. She was married to a Sieur Kruger, and her second

husband tried to carry out his predecessor's idea of establishing a pantheon of enamelers.

Only in England and Geneva were flourishing schools found as late as the middle of the Nineteenth Century. Soon even these last fires were extinguished by the discovery of photography. The art of Petitot was routed by the science of Daguerre. It had reigned two centuries, however, and it left masterpieces which it is good for us to take as examples in an age when artists permit improvisation and carelessness to take the place of persevering labor and the aim of perfection.



BARONNESS D'ETIGNY, AFTER DANLOUX, BY THOURON

Artus Collection, Paris



"CORSICAN GOATS" BAS-RELIEF CUT DIRECTLY FROM NATURE

BY MATEO HERNANDEZ

HERNANDEZ, a Realist Sculptor

GENIUS and circumstances have combined to throw out in strong relief against the background of contemporary art the colossal figure of Mateo Hernandez. At the age of thirty-seven years he has the distinction of having introduced three new materials into modern sculpture; of reestablishing the primitive, direct cutting of the block by the artist himself, and of producing his final form directly before nature. By thus restoring his art to its ancient architectural value and dignity, he has rescued it from the decadence which followed the excessive Impressionism of Rodin. He represents in his own person the beginning of a new era—a renaissance of sculptural art.

Hernandez was born of a family of architects and constructors in granite in the mountain town of Béjar, near Salamanca, Spain. His ancestors built Béjar on the ruins of a Moorish settlement, and Hernandez boasts of Arabian descent. In him the consciousness of the modern European is reën-

Spaniard cuts his figures and portraits directly from the hardest stone and obtains thereby an impressive effect
Louise Gebhard GANN

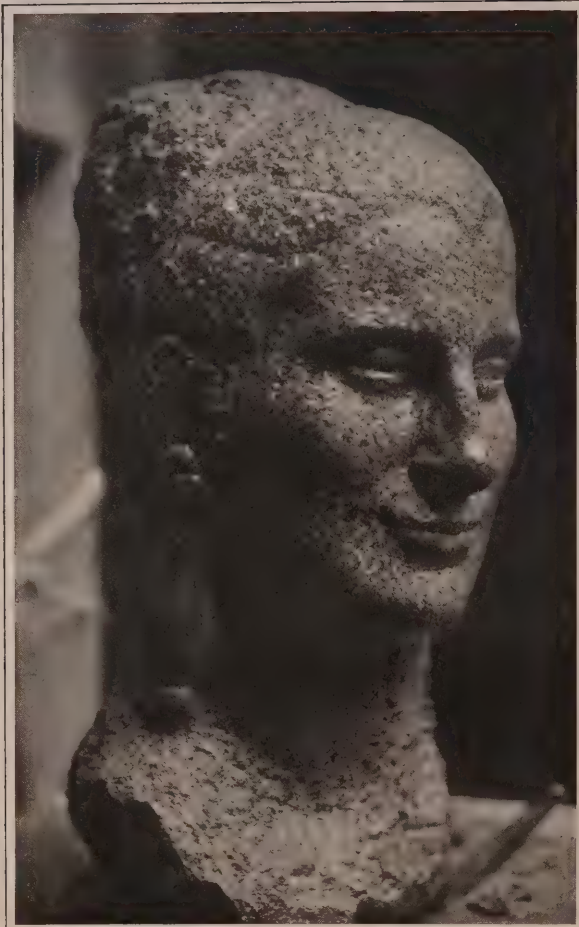
Chinese, the graphic magicians of the caves of Altamira. "I love only that which resists me,"

forced by that of the barbarian and the Oriental. He finds his deepest associations with the ancient Egyptians, the Chaldean and the Assyrian hewers of stone and diorite, the early he says. Marble is too soft; its beauty, too evident. In diorite, the red and the black granites, he finds an element that awakens a desire to create.

When he was a mere child, his father gave him stone capitals for playthings and took him to the quarries. Early the boy began chiseling, directly in the granite, animals and decorative motifs. A bat nailed on a board was a model for a relief representing death on a tomb which his father was constructing. He obtained the angle as did the primitive Greeks, by cutting into the block and eliminating superfluous material. Later he set to work, with himself for model, to hew from a block of stone a life-size Christ agonizing

"MARABOUT" BY HERNANDEZ





BUST OF MADAME DE LASCANO TEGUI, CUT IN ROSE GRANITE
BY MATEO HERNANDEZ

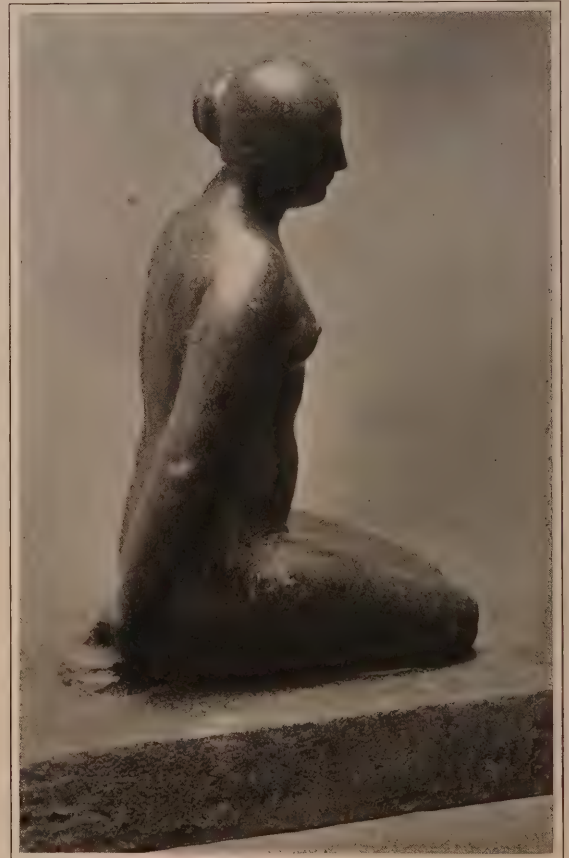
on the cross. The medieval savor of the work, as if produced by a fervent artisan of the Romanic epoch, led his fellow townsmen to mistake it for something discovered among ancient ruins. Considering its size, it was an almost superhuman effort. No one not endowed with the chest and the brawn of the young man could have achieved it. Men traveled from all parts of the country to see it, and a species of legend was evolved about the mountaineer genius and his stone Christ.

In 1908, Hernandez went to Madrid and entered the School of Fine Arts. He remained fifteen days. He had sought an instructor in his own craft; found only professors who counseled him to study modeling in clay as a preliminary to sculpture. Not merely would no one teach him to cut the block directly, but all assured him that such an idea never had been heard of since the ancient Egyptians. Nevertheless he cut three busts directly in marble to the order of a wealthy connoisseur. In 1911, he went to Paris, and in the next year he exhibited his work in the *Salon d'Automne*. He went to Rodin, received from him the same advice that had been given to him by the professors in Madrid, and resolved to be his own master. From that time on he studied the animals in the *Jardin des Plantes* in

NUDE FIGURE CUT DIRECTLY FROM NATURE
BY MATEO HERNANDEZ



BUST OF ALBARO VAÑEZ IN BLACK GRANITE
BY MATEO HERNANDEZ



Paris, carved a hind and a marabout, or stork, in wood and, the war terminated, showed regularly with the *Indépendants*, at the *Salon d'Automne* and at the *Salon Nationale*.

Hernandez's "Hippopotamus," pictured in INTERNATIONAL STUDIO in April, 1922, brought him his first sensational success although his influence on Parisian sculptors had already been marked. That was in 1921. Two busts in diorite, done in the same period—one of the Spanish poet, Garcia Diaz; the other, the "Man with the Open Mouth"—defined in their contrast the two strands of his genius, *finesse* and savagery. We had this opposition again in a recent *Salon d'Automne* with the bust of René-Jean and that of Ventura Garcia Calderon. The former is refined, acute, the symbol of French mentality and civilized will; the latter is expressive of the brutality of Roman emperors. There is in the artist perfect equilibrium between these opposites. With all his primitive strength and passionate conception of things barbarian, he is the gentlest of men, with the grave tranquility of the Spaniard. He gives us a fascinating Madame Lascano Tegui with a mysterious smile, and the

BUST OF M. ORLANDO GIRUNDO, CUT IN DIORITE
BY MATEO HERNANDEZ



BUST OF M. RENÉ-JEAN, IN BLACK GRANITE
BY MATEO HERNANDEZ



BUST OF JOSE GARCIA DIAZ, IN DIORITE
BY MATEO HERNANDEZ



"HIND," CARVED IN MAHOGANY

BY MATEO HERNANDEZ

"Seal" that in the spring *salon* won for him membership and an ovation from the jurors. It is a work of exquisite sensibility that shows the intelligent side of the animal.

The "Chimpanzee," cut directly from nature in black granite and exhibited also at the *Salon d'Automne*, caused a furore in art circles in Paris. By a masterly balance between "style" and "life" it approaches the "personality" of the animal. It is a boldly organized work, distinguished in design.

At the same time, it has

movement and intensity of expression in eye and mouth that compel meditation on the intelligence, the feeling, of the creature itself. The sculptor's life-sized "Marabout," also done in black granite, was purchased from the last *Salon des Indépendants* for the French state. It is said by critics in Paris to be his *chef d'oeuvre*. At least it is his most sympathetic interpretation of a bird, and it expresses more fully than any other his aim before nature, which is to portray not merely a force but the suffering and patience of the lower animals, and this in a purely sculptural form untainted by "literature" and as a result of a study of the essential character of the model. There is in the pose, the droop of the beak, the glance of the eye, an expression of profound reserve, a slow inarticulate drama, submerged and intense. Hernandez's science of the plane



"THE WATER VENDOR" CARVED IN WOOD
BY MATEO HERNANDEZ

"SEAL," CUT IN BLACK GRANITE BY MATEO HERNANDEZ



was never more exquisitely asserted than in this carving. As it stood before a high window in a long gallery of the Grand Palais, the illumination moved over the polished and subtly accented back, touched the phalanx of the tail plumage, the bald and strangely melancholy head, the elevated shrinking shoulders, and rebounded from the diamond hardness of the stone, emphasizing the powerfully established form and the dark sensibility of the matter. The work is an addition to the riches of the collections in the Luxembourg.

Is Hernandez the only sculptor since the ancients to cut directly in the hard materials? He uses no sketches, and, as before written, he works before nature in a substance that makes a false stroke irreparable. Michelangelo sometimes cut the marble himself after sketches and models. Rodin, contrary to what certain friends have asserted, never chiseled directly. He was always at the mercy of workmen. Since Hernandez has become famous and Baron Robert de Rothschild, of Paris, has begun to collect his work, he has had a host of imitators. The *salons* now bristle with *taille directe*, in granites and diorites. Examine these products of the mallet and the chisel handled by men with thumbs trained to sketch in soft clay, approach them to the pieces shown by the Spaniard and you certainly will be struck by the fact that Hernandez, with the utmost economy of means and a masterly assurance in handling, turns his matter to the utmost account. Pass your hand over his forms and you feel the pulsations of life in the articulation of bones and muscles, the nuances of the surfaces. There is here an unrivalled craft in an art that is both qualitative and quantitative. Can you say as much of the so-called *taille directe* of Abbal, Bourdelle, Bernard or any of the others? We miss the authority of the genuine artisan between whom and his final form comes no intermediary. These men were not trained from boyhood to handle the stone. If, actually, they do handle it to a certain extent now, it is because Hernandez, by his signal success, has set the fashion.

Like his father, Hernandez dreams of an architecture in stone ornamented by artists who cut directly in the block. He believes that with this method the men of today can bring on a new era, a renaissance, in construction and statuary.



"JAVANESE BLACK PANTHER" CUT IN BLACK GRANITE


BY MATEO HERNANDEZ

Collection of Baron Robert de Rothschild



"CONDOR"

BY MATEO HERNANDEZ



ART BY THE WAY

*Guy Pène
du BOIS*

THE ART of the theatrical designer, where the wheels work, at least, tends to accentuate the preciousness of the art—again where the wheels work—of the easel painter. Only a few days ago I heard that between these two there exist certain jealousies, which means, I suppose, vague or definite misunderstandings. It would be a too profound bit of work to rout these misunderstandings out or, and, perhaps, rather, to rectify them. Casually, however, the theatrical designer stands on moving sand. He contributes to the progress of his art and then vanishes. He has not even that minor satisfaction, where egotism is concerned, of the medieval sculptors who contributed anonymously to the great piles of Gothic art. Their work, although unsigned, remains. The theatrical designer's product may be a tremendous contribution, but it is fated to eventually gather dust, to decay and die. If the name remains at all, it will be a phantom thing like the dead actor's, like Garrick's as an example, which one must take on hearsay or a kind of blind faith. I do not know why more space is not given to the theatrical designers. A kindly justice would demand it. They have solace only in that the applause given to the stage is particularly loud and noticeable during their lives and concentrated within the span of these. If to the easel painter ever is awarded the same amount of butter, it will be spread over a chain of slices of bread extending far beyond the possibility of his own mortal recognition of it. No direct attack is made upon the modesty of the easel painter (I am speaking of the great ones) in any volume comparable to that made upon the theatrical designer's.

Most actors are unbearable; so are a few theatrical designers. Perhaps the latter are thus repaid for the ephemeral nature of their work. I am quite sure that the actors are. In any case, one must be of granite to withstand the concentrated adoration of an epoch. We have seen its votes make some quite fair minded men fatuous under their democratic black slouch hats. But modesty, at best, is frail and easily punctured, and tremendous attacks upon it can not readily be turned into the water which is shed off the backs of ducks. The arrogance of the easel painter is not so quickly explained. He wears armor, not to safeguard his modesty but on the contrary to safeguard his arrogance. Perhaps the latter is the thing on which he feeds. He usually paints in the solitude of a studio whose doors are barred against

the casual visitor. He uses the finest of materials. He sees prostitution in the acceptance of the suggestions of patrons and even of friends. His studio really is barred against the invasions of life. He must be left free of all interruption and of all dictation. There must be no limitation set upon the nature of his work. I am speaking now, of course, about the modern easel painter. I do not know whether the spark in the ancient one was more vital. I know that some wind from outside could blow it into flame; even, at times, into a roaring flame. The modern is, possibly, a smaller fellow who has learned more from Montessori systems and anarchistic manifestoes. But then he lives in a different epoch. He is forced to fight himself clear of the spirit of Rotary clubs, uplift weeks and popular mass formations of every description. Tradition tells him of the individuality of the artist, and common practice that there is strength in those leveling processes by which the thousands make themselves as similar as the sausages which are turned out by a single machine.



There is right, certainly, on both sides of this argument.



Recently I visited a scenic studio in Thirty-ninth Street, New York, opposite the Metropolitan Opera House. This is one in which most of the work is done for the younger and more artistic (this word may stand) group of stage designers. It is a studio in which one may, at almost any time of day, be sure to meet several designers and be sure, given a penchant that way, to be drawn into a discussion of the many schemes by which the figures on the stage itself, those puppets who know how to give the right turn to the words of others, are to be lifted to prominence, neglected or swamped. It was here that Robert Jones, probably the most daring of our younger men, explained that Russian scenic painting, which had influenced every other country, had left ours untouched. Perhaps it is too blatant for the sobriety of our conservative tastes. This is put down offhand and may have been influenced by the fact that Rollo Peters' designs for "Pelleas and Melisande" were then being painted, in variations of gray, in the studio. The painting of these, as you may guess, was a rather minor form of entertainment for the onlooker. However, the execution was progressing or retrogressing—the

one seems to happen as often as the other—with an amazing rapidity. The tools used were those one might imagine in the hands of giants. The brushes might have been used in painting the sites of cities. Men loaded them and swabbed the contents about with a kind of hasty carelessness that could conceivably send shivers down the spines of even those two swashbuckling Georges among the easel men, whose family names are Luks and Bellows. The paint was mixed with large ladles in cans. A shovelful of powdered paint was brought in to add vitality to a too thin mixture. A floor cloth which had just been painted badly had to be repainted. The scenes went to Washington at seven o'clock. It was then two. Three days had been devoted to the painting of the entire production. This is plenty of time. Three productions are sometimes turned out of this studio in a week. Preciousness is certainly not one of its faults. The designer sometimes tears his hair, but the hands of the clock can not be stopped. He works under the pressure that newspaper men know so well. He must meet editions. He must be ready to have his most precious subtleties slaughtered. The workmen under him go on. There is the physical fact of large areas of canvas which must be covered with paint, covered willy-nilly, covered within the specified time.

The workmen are paid by the hour. They will work any number of hours at a stretch. They swab paint on canvas when they are half asleep. Intricate pieces of a scene are assembled by hands that fumble drowsily. The designer is apparently the only one who worries, and he knocks his head against a very hard and very relentless stone wall. His carefully considered design, his model, is followed with thought of the time allowed rather than of accuracy. But this, perhaps, is not to say that all the accidents which must come with the transcription are against him. It is even possible that an equal number of them are in his favor. There are accidents, slips of the brush, which are retained as fortunate spots in easel pictures. Only the dull manufacturer, working by plan, fails to take full advantage of such accidents—perhaps take credit for them.

But the designer meets and knows many difficulties entirely foreign to the easel painter's problems. A difficulty of primary importance is that no piece of a set should be too large to fit into the five feet and nine inches which is the standard width of the doorways of baggage cars. This is a purely practical as well as an immutable incident in his problem. With the exception of the cyclorama, which must be measured, the others are not so definitely set. A most looming one of the others

is the character of the play. This, of course, varies greatly. Tradition has put a rather relentless stamp upon the nature of the variations. The setting for a farce must be gay. It is privileged to be raucous. There must apparently be a harmony between the thing said and the place in which the saying occurs. Perhaps robberies that are committed in daylight are lost upon the audience, and a joke in a cellar may be mistaken for a threat. The scenic artist must know how to replace the now unfashionable soft music of the old time melodrama. He is required to announce the appearance of buffoonry and of gloom. He is required to accentuate the actor's words and to clarify his situation. Every play, a new problem! The scenic designer without the adaptability and elasticity of the actor is lost. He must register dignity even when he feels ridiculous, for he has no time to wait for the first mood to displace the last. Indeed, no great stretch of the imagination is required to see him, like the clown of fiction, with a wife and thirteen children—the number is unlucky enough—lying dead at home. Time more than anything else presses him. This, in any case, is the impression gathered at the studio in Thirty-ninth street and from its occupants.

I have never seen a studio in which the evidence of art was more manifest—this literally, although in the days of real studios and uniformed artists I wandered into those of William M. Chase and Carroll Beckwith. Remember, that these were of the style that Alfred Stevens painted. The brushes stood, bristles up, in brass bowls. This one in Thirty-ninth street was rather in the early manner of the Glackens-Lawson studio with formidable exaggerations. The backs of piles of canvases were wanting, to be sure, but enormous wings, or a single back drop, could easily take the place of hundreds of these. The salient feature here was paint. It escaped nothing. It hid the nature of floors, walls, balustrades, men. It was a rain of confetti glued to everything, confetti in which even the blues were violent, and radiating moments of gold and silver. I had no idea that the gold shoes on one of the workmen marked him as boss. He dipped colors from one bucket into another. He guessed at proportions as might a good cook. Outside of his little kitchen five or six men in a row, like soldiers, were methodically spraying an enormous canvas which in color their overalls fairly well matched. One heard them talk, and one guessed that they were men. They stood in a gallery of great height, and as they sprayed, hitting dripping brushes against gloved hands, the canvas kept moving up through a slit in the floor on which they stood. On a lower

floor two men sought to properly adjust a group of modern rocks in the scenic plan. They scratched their heads and puzzled a lot. Perhaps these things were trees and not rocks at all. They might be merely forms, the soft music for a Pelleas-and-Melisande incident. Who can tell? A small sketch held in a multi-colored glove showed they should be a blue green. Buckets were brought on. Their original gray was changed to blue green, almost while my back was turned. There was not a moment of standing off, posed, with half-shut eyes. The designer had come and gone. He had to be present at a rehearsal elsewhere. That which the public later saw may have been what he imagined.



An easel painter whom I met in the street a little later complained. He had left his brushes untouched two weeks. The mood was on a vacation. He had lunched at the club. He was out seeking the mood. He was tired.



It is constantly being suggested that there should be some recipe for painting pictures, an infallible method to replace the haphazard one; a path prepared in advance so that success will surely be at the end of it; some way by which one merely walks until the goal is reached. The answer to this problem is constantly and inevitably vague. It could be endless. I am sure that it involves economics and not so sure that it does not also involve morality. Morality is the mother of economics. I am sure of that. It probably enters this situation on the score that the present painter method is akin to gambling. Our country would have an eye on that. I can almost visualize the bills, broadsides got out some time by a Society for the Suppression of Gambling on Canvas. The mother and children would be huddled in the room down stairs, all a-tremble, while an arrow pointed to father in the studio, two flights up, who, his hair a mop, his trousers unpressed, was pitting his all against the mishaps in paint, canvas and mood. Time may be, after all, money, and with the failure of the canvas from whence shall the rent money come? There you have the question of economics immediately tacked on to the one of morality. But the aim is more surely at the conservation of energy. A failure is a waste. William of Orange, English historians assert, learned by his failures. He was never finer than in defeat. But if he had worked on system the Roi Soleil might have rued his presence sooner. Therefore, or along this reasoning in any case, we have great builders of moulds, of things prepared,

built *a priori* and made air tight and accident proof, into which one merely pours one's soul. This stuff of souls must be liquid enough at the outset, apparently, so that it will properly spill into the mould and not harden before that operation is performed. For the erection of the moulds, the process is intellectual. There are text-books prepared in this country by hard-headed men who revolted early against the gambling spirit. One of them recently held an exhibition of his experiments at a club in New York. They were efficient affairs, but no one has as yet poured soul matter into them. Perhaps there was none loose. Things do not always come off as planned. For my own part, I have seen fate bring rain on the day of the carefully prepared picnic, or a cow walk through the lunch. Indeed, nothing seems to me more easily and fatally shot to pieces than a pre-ultimate conclusion. They are, moreover, usually standardizations, things which take care of everything but lightning. The German war office is a good example for use in this place. But the thing of paving the way for success is a job in itself. This is proved by the numbers of men in the business world who make scant livings by telling others, in books and pamphlets and magazines, how to make fortunes. Probably the energy used in erecting the system is devastating, so devastating that there is never enough left to make use of the work of a life-time. I believe that these usually are works of a life-time.

This thing that is true in the business world and in war must be true in the world of art. Systems anywhere are sure, even when equipped with more elasticity than the name itself implies, to defeat the flexibility which accident makes essential. A system, I mean, is sure to become a shell around sensitiveness. The thought of its infallibility must tend to create callousness and carelessness. It must close many avenues, deny many experiences and end by making sensitiveness lethargic and atrophied. In the first place, the mere idea of safety creates fatuousness. An artist inoculated with that disease soon ceases to be. His death is around the corner. He has put on the armor of defeat and must, to remain in art at all, spend the rest of his life repeating the successes of his youth with brushes becoming more and more innocuous and tired. He is through with experiments—those which might occur outside the system—limited, as in most systems, to particular rhythms, to the conveyance of particular moods. He can not, as I wrote before, take care of the lightning. And while life goes along with a more or less measured beat it is full of lightning of one kind or another.

Typical Carvings by Bjorkman



"LUDVIG VON BEETHOVEN"

BY OLAF BJORKMAN

OLAF BJORKMAN, of New York, is an American sculptor of Scandinavian birth. David Edstrom, himself a famous sculptor, wrote of him: "I am thoroughly convinced that Bjorkman is a man of genius; that his work is inspired and full of great spiritual qualities and a lasting and intense beauty of form. It is very rarely that we find art which combines a profound inspiration and substantial, tactile, sensuous beauty."

Two examples of Bjorkman's sculpture are typical. His "Beethoven" shows the master leaning majestically back from the piano keys, while from his fingers, like a wave, springs a group of figures representing his creative thoughts in the tone world. "The Titan" suggests a battle between the Titans and the Gods. As a dramatic figure for a fountain it represents elemental force and intense action. Other works by Bjorkman are a head of Edgar Allen Poe, a model of a memorial of Rodin, a head of Lincoln as the lover of humanity and a beautiful and patriotic "Columbia."

Bjorkman's aims are simplicity, grandeur, beauty, life. A lover of all things human, he works always with the people before his eyes. A leader of the aristocracy of art, he is a democrat of democrats. —CHARLES FLEISCHER.



"THE TITAN" BY OLAF BJORKMAN

BRANGWYN'S *Missouri Murals*

ONE OF the considerations which led Frank Brangwyn to cable from London his acceptance of a commission to decorate the dome of Missouri's state capitol in Jefferson City was

His historical decorations of the state's new capitol, done in London, constitute a monument of his art

Emily Grant Hutchings

the fact that this representative example of his art would be placed in a public building. In the main, his murals had been done for museums, residences or the offices and banquet halls of clubs and business corporations, while he himself is by his very nature democratic, with a rooted conviction that art is for humanity, not solely for the money-sated few. Another consideration was the inherent difficulty of the task. Four pendentives, each one to cover approximately six hundred square feet of canvas on a surface partly flat and partly curved, and with the eye of the dome, thirty-six feet in diameter, to be viewed from the floor of the main rotunda two hundred and sixty feet below—herein lay an undertaking for a painter with both imagination and courage. Like Raphael Sanzio, our modern creator of allegorical figure compositions works best when he is confronted by new and taxing conditions. Yet a third inducement was found in the almost absolute freedom from dictation or restrictions laid down by the Capitol Decorations Commission. Four themes were suggested as epitomizing the founding of the State of Missouri: the landing of Pierre Laclède Liguist, the pioneer in a covered wagon, the building of a home in the primeval forest, and the construction of the first bridge. The decoration of the flat circle under the lantern of the dome was left entirely to the artist's discretion. It would be something conventional, since painted figures hardly could carry at such a distance. The medium might be oil or tempera; the work might be done on canvas or on the bare wall.

When negotiations were begun between Saint Louis and London, it seemed that Mr. Brangwyn would be compelled to go to Jefferson City to do the work in the dome. It was the early summer of 1919, soon after the close of the long, disastrous war. His studio in Hammersmith was teeming with contracts, and it was impossible for "the boss," as his pupils affectionately call him, to get away for a work that would consume at least two years. Still, nowhere in England or France could canvas of the requisite dimensions be found. So agents were dispatched to comb Germany and Belgium for flexible material, woven without a

seam and sufficiently large to cover a spherical quadrangle forty-nine feet long and twenty-two feet wide. Suitable canvas was found—more than six hundred square yards of it—and the

artist cabled that the work would be begun immediately. In fact, it had already been begun. Every envelope, every scrap of loose paper in the master decorator's pockets was covered with pencil sketches of adventurers, pioneers, Indians, big-muscled laborers and compositions in miniature for pendentives. The hard work of decorating the dome of Missouri's capitol was done in the brain of the artist months before he set brush to canvas—even before the canvas was found.

The pendentives are peculiar in shape, so formed as to increase greatly the difficulty of filling the space with dark and light masses and so set with relation to the beholder's viewpoint as to complicate yet further the problems of arrangement, drawing and perspective. The third-floor rotunda is octagonal, its enormous arches set fifteen feet apart. So it follows that the pendentive is not an inverted spherical triangle, but a quadrangle with its narrow lower base thirty feet from the floor. Its sides follow the curve of a Roman arch, terminating, at an elevation of more than fifty feet, in a broad, decorative band which encircles the base of the dome. The walls of the rotunda are faced with warm gray Missouri marble, finished at the top with a Greek cornice whose ledge is sixteen inches wide. Mr. Brangwyn's representative, who came from London to study the details of the commission, failed to report the width of that cornice ledge—a seemingly trivial oversight, yet potent for mischief.

From a complete set of architect's drawings and photographs and from notes made by the representative as he viewed the third-floor rotunda from the railing around the well in the floor, the main stairway and the whispering gallery high up in the dome, Mr. Brangwyn knew that his decorative scheme must fit a majestic building whose architectural motif was based on the Corinthian order. All the color notes, in wood, tile, drapery and furnishings, were derived from the rich but subdued tint of rosy-gray marble. The interior of the dome was old ivory, gray, subdued blue and gold, with a circle of stained-glass windows in the same prevailing colors. As a dramatic climax to this dome, he painted four colossal groups of

figures symbolizing science, education, navigation and commerce. This task seemed to offer him no perplexity beyond the finding of a canvas thirty-six feet square for the site.

With the pendentives it was a different story. The painting of flat panels whose focal point of interest is only a little way above the observer's head is sufficiently rich in technical difficulties. The pendentive decorations in this dome, however, have their lower edges on straight lines. For only a little way does the canvas lie flat, and this in its narrowest part. Above, where the spread of space begins, there is the spherical curve in the wall to be taken into consideration. It is obvious that not even the most flexible canvas could be stretched to accommodate this curve. The artist knew that he would not be on the ground to lend a hand in the abnormally difficult installation. He knew, too, that as the canvas was pressed into its permanent place, wrinkles would appear at unchartable spots—that gores and gussets would have to be cut from the painted cloth, the edges brought together and the junctures covered with pigment so deftly as to leave no scar in the glowing pictures of pioneer life. It was unfortunate that up there in the part of the canvas where he had ample space to turn his imagination loose, he could include nothing that would be reckoned as subject matter. All the important figures must be grouped in the part of the composition which was less than twenty feet wide but would be safe from mutilation.

Another pregnant source of difficulty was the angle of observation. The spectator, to gain the best view of the decorations, stands at the opposite side of the rotunda, approximately one hundred and twenty feet distant, looking up at an angle of thirty degrees. To this angle Mr. Brangwyn was compelled to adapt all his drawing. The hand which the boatman holds aloft in the first pendentive is twice as large as a hand near the bottom of the composition, where the figures are actually much larger, and the uplifted arm is longer than the man's leg. This distortion is not apparent to



"LANDING OF LACLÈDE"

Pendentive in the Missouri State Capitol

BY FRANK BRANGWYN

the beholder as he studies the decorations from the third floor, but, as he looks down upon it from the elevation of the whispering gallery, it is so augmented as to appear as a ludicrous caricature. That boatman's hand made no end of trouble—all because the artist's agent had failed to report to him that the first twelve inches of the pendentive space could not be seen from the rotunda, being cut off by the projecting cornice. It would have been a simple matter to set the figures a little higher, but Mr. Brangwyn had to keep in mind the puckering of the canvas, which would interfere seriously with such parts as faces and hands; so he began his compositions on the very lower edge of the twenty-two-foot canvas. The boatman's hand was situated well within the supposed region of immunity from puckers and wrinkles. The first serious fold in the painted cloth should have fallen a little way above and to the right of the gnarled fist that grasps the steering pole. It should have cut into a conventionally treated cloud mass, which would offer the repair man nothing more



"THE PIONEER"

BY FRANK BRANGWYN

Pendentive in the Missouri State Capitol

than the necessity of applying a few Brangwyn brush strokes to wipe out all trace of his work.

When the herculean task of installing the decorations was begun, the workmen held the pendentive of "The Bridge Builders" against the upper wall to determine how much of the canvas should be cut away before the adhesive medium was applied to it. From all parts of the state artists had assembled to participate in this momentous work, and those who had posted themselves across the rotunda for that first view were shocked to see that Brangwyn's muscular blacksmiths were absolutely without feet. In any one of the other decorations, where the feet are set in ornate patterns of flowers and grasses, the result would not have been so disastrous. These figures, however, are all brawn and power, and to have had their huge bodies terminate in the unstable texture of wrinkled trouser legs would have been to send the whole massive composition of bridge and builders tumbling backward. One who had not witnessed the spectacle could hardly realize the amazing effect. The marble ledge, which finishes the cornice at the top of the wainscotted wall, could not be taken away; that Brangwyn's builders should tread footless down the corridors of time was equally impossible. There was but one thing to be done—the canvases must be lifted twelve inches, the bare wall covered

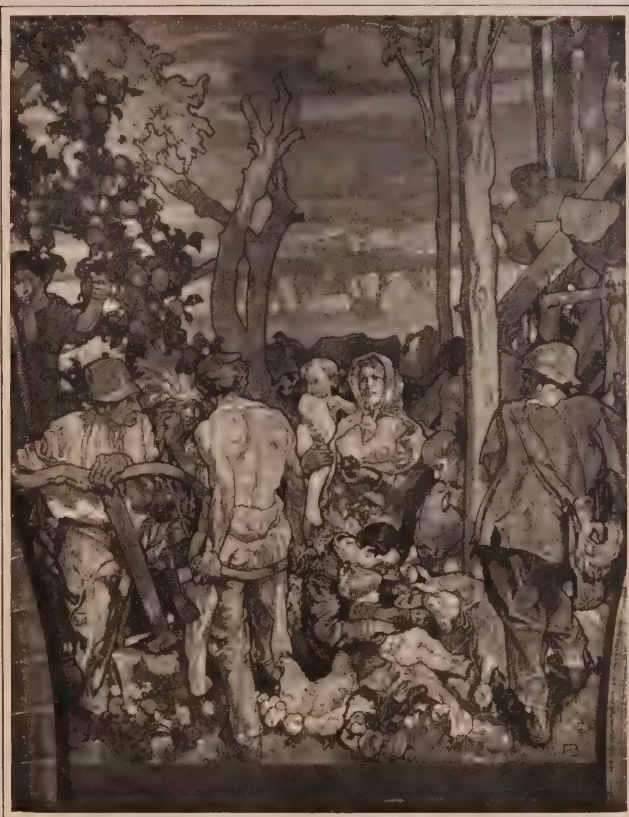
with a neutral band of paint, which is invisible from the floor of the rotunda. This lifting brought the thumb of the steersman's hand in "Landing of Laclède" right into an absolutely unavoidable wrinkle in the canvas, with the result that an act of surgery had to be performed. The thumb was ten inches long. The artist in charge of the finishing, Allen True, had been a pupil in the studio at Hammersmith, but even he would not have dared to repaint that lost digit and try to restore its proper proportions had not the strip of canvas been carefully preserved, to be copied with slavish fidelity after the mounting medium of white lead, linseed oil and turpentine had set. There were other difficulties to be overcome, some of them due to lacunae in the information which Mr. Brangwyn's agent carried back to London, significant details which the practised eye of the artist himself would have noted on a personal inspection.

Yet, this viewing of the rotunda and dome in a deceptively large building through the eyes of the mind rather than the physical eyes was not without its advantages. The most significant of these was the artist's instant realization of the huge scale of the environment with which his painted objects must conform. The decorator, as he pictured mentally that third-floor rotunda, knew that his figures must assume heroic proportions. Anything less than a twelve-foot man would be dwarfed by his surroundings. Some notion of the relative dimensions may be gained by comparison of Mr. Brangwyn's head with that of the Missourian pioneer in a photograph sent to the Capitol Decorations Commission when the second of the pendentives was being blocked in. The artist stood on a studio ladder and his head was not half the size of the pioneer's face. Yet the figures in the mural, as the visitor estimates them from the rotunda, do not impress him as being more than life size. Had Mr. Brangwyn in person examined the rotunda, he might have been misled as to its dimensions, which not one architect in a dozen estimates with any degree of accuracy. Then, too, the color scheme is such that he might have softened his rugged masses, subdued his dramatic reds and blues, might have cast his whole composition in a gentler mould. Because he was free from such mental impedimenta, this set of decorations reveals him in all the richness of his imagination and power. It is, in his own opinion, his greatest work.

The visitor in the new capitol may be a little stunned by his first glimpse of the four pendentives

as he emerges from a corridor or ascends the grand stairway, for he is looking at the interior of a dome decorated by a master who appreciates first of all the basic fact that mural painting is the handmaiden of architecture, that it is in no wise subservient to historical illustration and accurate portraiture. If the visitor has his mind made up to see a set of pictures portraying the landing of Laclède, a pioneer family crossing the prairie in a covered wagon, the construction of a log house in the midst of a forest clearing and the building of Eads bridge over the Mississippi, he is sure to be disappointed. These are the episodes set forth, but they are handled with freedom from factual details. More than this, they are permeated with a kind of robust symbolism that gives them a universal appeal.

In the first decoration, five Indians occupy the foreground and five white men are coming ashore. The relative size of the two groups at once puts the invaders at a disadvantage. It was no accident of the brush that made the leaves on the trees above those Indians assume the outlines of hideous human profiles. The wilderness was full of lurking terrors for the Frenchman and his little band of followers. But the foreground reveals a decorative pattern of blooming iris—the fleur-de-lis of France. This new land would be Laclède's adopted home in spite of hardship and danger. The second pendentive makes use of a dramatic incident. The covered wagon has halted because of some unknown menace, and the friendly Indian guide points out a possible ambush, the while the grim-faced immigrant grips his gun, ready to defend wife and children. The woman's face is melancholy. She is the mother, on whom the hardships of pioneer life fall most heavily. As a relief from this touch of sadness, Mr. Brangwyn set a sturdy boy astride one of the superb white oxen. In the third pendentive there is a broader touch of humor—a boy at play with a goat. It may be argued that the artist needed the mass and outline of a small white animal at this point of his composition. A sheep or a dog would have served his technical purpose, but there is something amusing about a goat, and this one has a facial expression of protest that is almost human. There is impressive symbolism in the apple tree, laden with ripe fruit, in the midst of the primeval forest where age-old oaks are being demolished to make the first permanent dwelling. The woman in the center of the group holds an apple in her hand, another Eve, who offers not temptation but



"THE HOME BUILDERS"

BY FRANK BRANGWYN

Pendentive in the Missouri State Capitol

the promise of abundance and happiness. The child on her arm is guiltless of clothing, his vigorous little body so beautifully painted that it holds the eye and stirs the emotions. In just such pioneer children the future of a great commonwealth was bound up when Laclède and Daniel Boone wrested a livelihood from the untamed wilderness. The same thought is echoed in the hen and chicks, almost under the husband's feet. It is to be found again in the fourth pendentive, where a boy who could have no part in the building of the great bridge is woven into the composition and surrounded by a superb pattern of oranges, bananas and grapes. The realist might protest that bananas were unknown in Saint Louis when the bridge over the Mississippi was begun. This, however, is not the pictorial record of a specific incident. While the mass of fruit serves an obvious purpose in the color scheme, it does more. It expresses Mr. Brangwyn's feeling with regard to bridges—those outrunners of civilization. Apples might be made to grow in the fertile soil of Missouri, but only a great artery of commerce could bring to this temperate zone for the benefit of its inhabitants the enticing fruits of the tropics.

When the preliminary sketch for the second pendentive was sent from London, the Capitol Decorations Commission made concerted objection to the hat on the head of the pioneer, which

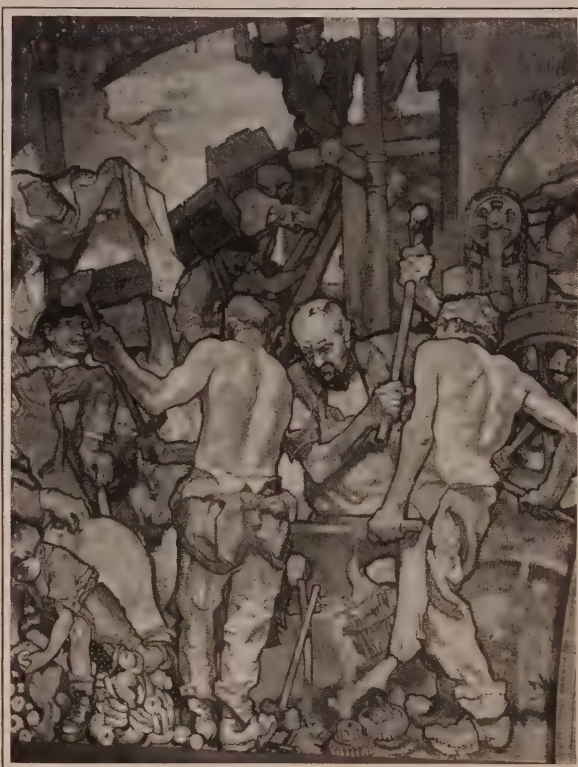
gave him the aspect of a "Dago organ grinder." This criticism the artist accepted with keen amusement, and he substituted for the offending headgear a 'coon-skin cap, which in no wise detracted from the integrity of his composition. He might have been less acquiescent had the commission protested against the absence of all verisimilitude in the covered wagon. The men who selected him for this work knew that his scale of relationship between men and things is entirely arbitrary. The nine figures and the two white oxen form a close decorative pattern, for which the drapery of the abnormally large covered wagon serves as a suitable background. A correctly drawn wagon, in that setting, would have been ridiculous in appearance.

In all four compositions the treatment of the sky is conventional, the dissociated groups in the pendentives being bound together above the tops of the arches by a continuous band of monumental clouds. By this device, not only are the four historical episodes shown to be in direct sequence, but the architectural integrity of the circular dome is maintained. At no point in the compositions have perspective and values been handled with such realism as to give the beholder the impression that he is looking through a window at an imaginary historic scene. All the important figures are outlined in what looks, to the unaided eye, like a narrow black line of pigment, after the manner of the poster design. A field glass reveals the fact that this line is cobalt blue, two inches wide, its inner edge "vibrated" by jagged dashes of red, yellow, taupe, chocolate and purple, so that it presents the appearance of a broken and rusty saw. Other points in the technique of that impetuous brush may be realized as the glass picks out one boldly treated mass after another. To the men who stood on the lawn outside the capitol and saw those enormous canvases unrolled on the grass, the experience was a

succession of shocks and thrills. Nowhere in the basement of the great building was there uninterrupted floor space sufficiently large for the unrolling of the eye of the dome, and fortunately the weather was propitious. As the artists identified, from one side or the other, the four symbolic deities—each with her attendant figures and emblems—they cried as one, "Michelangelo!" The figures, at close range, were sculptural, painted so broadly and with such harsh angles

that it was difficult to identify the details of drapery and features. In the central space was a starry firmament, the individual stars from four to six inches in diameter.

The pendentives glow and sparkle—powerful in their tonal contrasts. With the exception of a new pigment, which is coming to be known as "Brangwyn blue," the colors employed, and for the most part applied to the canvas directly from the tube, are those with which this virile painter composed his original palette: Venetian red, vermilion, raw sienna, burnt sienna, cadmium, yellow ochre, French blue and flake



"THE BRIDGE BUILDERS"

BY FRANK BRANGWYN

Pendentive in the Missouri State Capitol

white. There is almost no green, even in the dense foliage, and of chrome yellow, with its chilling connotation, there is not a trace. It is a joy to examine his color masses at short range. Every stroke is eloquent of exuberance and power.

It has long been said of Frank Brangwyn that his ideas could not be bounded by a gold frame. His field of interest is the realm of applied art; his constant mental problem, that of adding ornamentation to some surface which will bear enrichment without harm to its structural meaning. In these decorations of Missouri's capitol building he has achieved the highest degree of unity between structural purpose and pure ornament with designs carried out with due regard for historic incident and symbolic interpretation. It is given to few men to rear to themselves such monuments.

Photographs by courtesy of Missouri Capitol Decorations Committee

WINDOWS OF OLD FRANCE

IT IS A warm, human quality that urges a lover of any deeply satisfying work of art to search for the hand and heart back of it. The magnificent early works in stained glass in the old churches and cathedrals of France are as richly significant of character as they are of genius. It is not surprising, therefore, to find that, although individual artists are unknown, one of the greatest figures in France of the latter half of the Twelfth Century was probably the real inspirer and leader of the craft at that time.

The Abbot Suger, small and frail, was a power in both the religious and the political life of France. He was devoted to architecture and to the related arts and crafts. When he built the great nave of the abbey church of Saint Denis, he gave to Gothic art and architecture an impulse that persisted through the subsequent centuries. His love for his fellowmen equalled his love for beautiful handiwork, and, in that age of serfdom, he paid all his workers. Saint Denis soon became the great center of a most healthy activity in the arts. Foremost among these was stained glass. A Jesse window, now greatly restored, gave promise of the glory of Chartres, and some most interesting medallions, directly inspired by the Abbot Suger, are still to be found in the old abbey church. His medallions are imbued with a fine poetic symbolism and are valuable documents of that time. One represents the Ark of the Covenant as a triumphal chariot with the wheels playfully disposed about it regardless of physical laws. It

Character and artistic influence of Abbot Suger seen in stained glass of cathedrals of Saint Denis and Chartres
CHARLES J. GONNICK*

complete this thoughtful little allegory with the suggestion that they are to draw the chariot "to the ends of the earth." It is splendid in color, with a rich blue background. A character portrait

contains Aaron's rod and the Tables of the Law (the Old Covenant) dominated by a great crucifix upheld by God the Father (the New Covenant). The symbols of the four evangelists

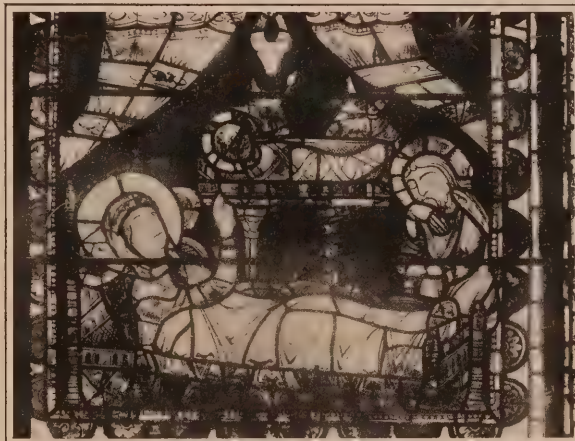
of the great abbot himself appears in the base of one of the medallions in the north window of the central apse chapel.

But it is not in Saint Denis that we must look for the great masterpieces of those craftsmen. From the workshops of Saint Denis, in the wall of the west façade of the great cathedral of Chartres, under the magnificent west rose,

are three lancets filled with a glory of light and color. Viollet le Duc and Paul Durand pronounced these windows the greatest in the world. They are windows that have the joyful brightness and vivid

color that belong distinctly to the Twelfth Century. Patina and corrosion have not put out the light of their splendor but have added a mellowness that makes their beauty more blessed in a quieter glow. They are windows of the marvelous celestial blue, the color which the early workers associated with the

Blessed Virgin, with divine love, with enduring loyalty, and with the eternal heavens themselves. The theme is noble and the mighty areas, including the rose window, which is of a later period, sing of Christ as king, judge and savior of men, and of the Blessed Virgin to whom the cathedral



"THE NATIVITY OF JESUS," FROM THE CENTRAL WINDOW OF THE WESTERN GROUP, CHARTRES
Photograph by E. Houvet



"THE ABBOT SUGER" FROM A WINDOW IN THE ABBEY CHURCH OF ST. DENIS

*Second of a series of four articles by Mr. Connick on the great cathedral windows. A fifth article will discuss modern glass.



"THE VISITATION" FROM THE CENTRAL WINDOW OF THE WESTERN GROUP, CHARTRES
Photograph by E. Houvet

is dedicated. The first lancet on the left is devoted to the Passion of Christ, its many medallions telling the story in direct, compelling designs and simple color schemes, clearly related to the splendid Trocadero fragments. The center lancet is devoted to the earlier life of Christ in medallions of even greater distinction. The entire design is crowned by a stately figure of the Blessed Virgin holding a flowering sceptre in each hand, the Christ Child seated in her lap. The personified sun and moon

the patterns of its intense true blue, still comparatively transparent, spread a gracious, cool influence over its entire area in a way that a literal transcription of its colors, in an opaque medium, entirely fails to approximate. These reproductions have served a good purpose. They have made its powerful design and exquisite details accessible to everyone. A faithful rendering in line alone shows an exuberant variety within the formal



MEDALLION FROM SAINT DENIS TYPICAL OF THOSE INSPIRED BY THE ABBOT SUGER

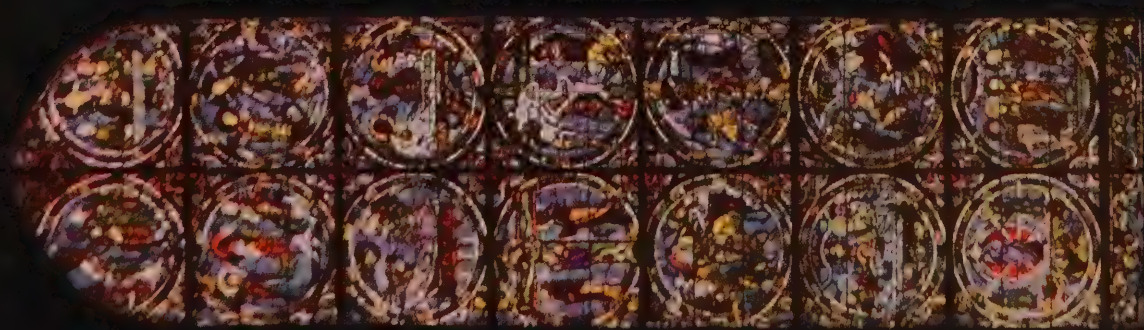
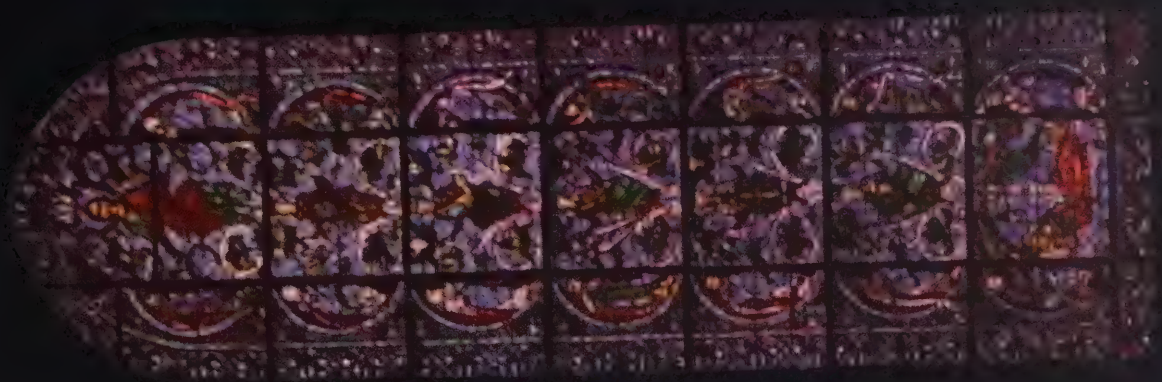


Window of the Death and Assumption of the Blessed Virgin, Cathedral of Notre Dame, Chartres

Lumière by E. Houvet

workers associated with the blessed virgin,
divine love and loyalty

Lumière by Desboutin





*North Rose Window, Chartres, Given by St. Louis and his Mother,
Blanche of Castille*

Lumière by E. Houvet



"SAINT CATHERINE DISPUTING WITH KING MAXENCE AND HIS WISE MEN" FROM THE SAINT CATHERINE WINDOW, ANGERS
From a water color drawing by the author

great theme that is truly delightful. The playful little changes in the poses of the figures, the flowing draperies and the flowering vine itself are significant of the happy spirit fostered by the beloved Abbot Suger himself.

Those workers of Saint Denis may have gone from Chartres to Sens, possibly to Angers; to Canterbury, perhaps to York, and back to Chartres. The attractive Saint Catherine window of Angers is probably within the circle of their influence. A characteristic medallion shows the spirited little lady exhorting the nervous King Maxence and his wise men with dainty severity. The more free and vigorous human qualities of this medallion, its humor and its suggestions of well-observed character belong to the best of the Thirteenth-Century development. The persistence of real design everywhere and its limpid color are fine distinctions of the earlier period.

In 1194 all but the west windows (and possibly Notre Dame de la Belle Verriere) of Chartres were destroyed by a fire.

It may well be that the windows installed in the rebuilt cathedral are therefore examples of the ideas and ideals of later workers intent upon surpassing the achievements of the Twelfth Century. The colors became darker and richer, whites were used more sparingly, lead lines were heavier and more intricate, paint was more in evidence both in lines and matts, and there was a serious effort to arrange the iron frames and supports to enhance the design of the stained glass itself. The controlling ideals remained, and if some qualities were lost, others were gained. Throughout the superb interior of

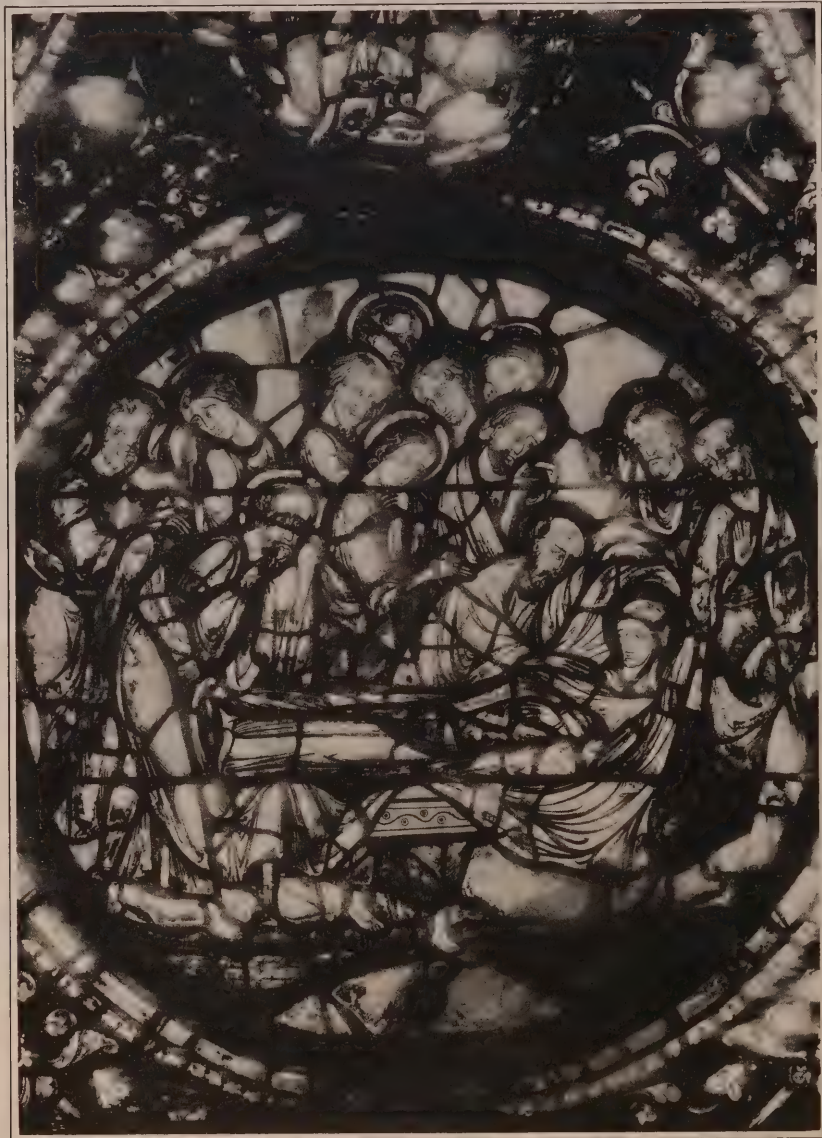


"THE DESCENT FROM THE CROSS" FROM THE MISSION WINDOW OF THE WESTERN GROUP, CHARTRES

Chartres are to be found influences of both periods inter-related to noble purpose. The great rose windows are powerful forces of unity. They may

have been planned and made in the same workshop—one strongly influenced by a real respect for the Twelfth-Century traditions. The western rose seems to belong to the glowing lancets below it, and the north and south roses are of the same

in her arms, is the commanding figure of the group in the five lancets. At her right is King David; at her left, King Solomon; at the extreme right, Melchisedec in pontifical robes with a censor; at the extreme left, Aaron as a high priest with his



"THE DEATH OF THE VIRGIN" FROM THE MEDALLION WINDOW, SOUTH AISLE,
NEAR THE VENDOME CHAPEL, CHARTRES

great family. The north rose and its lancets were completed in 1230. It was called the Rose of France because it was given by Saint Louis and Blanche of Castille and because it presents the arms of France in twelve of its medallions. It represents the glorification of the Blessed Virgin. She is enthroned in the center medallion with doves, thrones and angels immediately surrounding her. In the other ranges of medallions are the twelve kings of Judah and the twelve minor prophets, ancestors of the flesh and of the spirit. Saint Anne, holding the Blessed Virgin as a child

flowering rod. The warmth of these lancets compared with the cooler color of the rose may be significant of the impulse that flowered in the glowing reds of choir, clerestory and medallion windows.

The window of the death, burial, assumption and coronation of the Blessed Virgin in the south aisle near the Vendome chapel is a splendid example of the work of an artist who must have valued the earlier traditions while eagerly carrying his own expression forward. Here is an excellent example of the Twelve and Thirteenth Centuries expressed with a sincerity common to both.

OSCAR BACH, Artist-Artisan

OF ALL the marvels of the Renaissance in Italy, no single one is quite so remarkable as the type of artist-artisan which it evoked, a man who was in turn painter, sculptor, engraver, designer, craftsman and sometimes architect, in every one of which arts he left works that will remain precious so long as they are actualities or are preserved in records. We look back on Cellini, sculptor, craftsman; Da Vinci, painter, engineer, sculptor, architect; Michelangelo, painter, architect, sculptor, costume designer; and we wonder, and some of us deplore, that no such spirits, even in a slighter degree of aim and achievement, exist at the present day.

Now the cause of this passing of such giants in art is not far to seek. Its remedy is so close to everyone's hand that it must fill us with a discomforting sense of shame when we come to realize this. Nations, which are made up of individuals, simply can not keep up to such a state of exaltation as produced the Renaissance, and the slope of depression when that emotional state passes is marked by national, and again individual, evidences

of materialism of the grossest order. The last great war, with its exaltation of national spirit and endeavor, is a recent illustration of this finer phase, as its aftermath is such as has been referred to in connection with the Post-Renaissance, which also was a time of widespread greed and passion.

The beautifully flowered garden of the Renaissance was overgrown and withered by the rise of commerce to power all over the western world. As this economic force grew, art declined until, through the period of the Industrial Revolution in

Specialist in metal work of a quality rivaling Renaissance, he is also a painter, an etcher and a sculptor

William B. M'GORMICK

the first half of the Nineteenth Century, it reached its lowest ebb. It is true that in this particularly depressing time there were distinguished British artists, but they were chiefly painters who practised no other art. France likewise in this time had great painters who were solely painters and a few distinguished cabinet-makers who pursued no other art or craft. Our own country had its Gilbert Stuart and its Duncan Phyfe, each keeping to his own line, one as

painter and the other as cabinet-maker, and knowing no other. Economic causes, the comparatively recent discovery of historians, were the reasons for this decline of art interests then, and so they are today. The individual man began thinking more of making money than anything else late in the Sixteenth Century, and as a result nations grew to think more of trade routes than of the encouragement of the arts. Since individual and national wealth has all to do with the decline or rise of national art, it would be a nice historical point for some economist to determine the stage at which, in its rise in

wealth, a country ceased to be wholly absorbed in making money and diverted some of its riches to the encouragement of art, as did Italy, Spain, France and the Low Countries in their greatest periods as nations. It would be a notable contribution to the cause of economics in relation to art if such a point could be determined with the precision of Admiral Mahan, when he fixed the end of Napoleon's plan for the invasion of England as coming at that moment "when Villeneuve made signal to bear up for Cadiz," a movement of the



ETCHED STUDY

BY OSCAR B. BACH



BRONZE PORTRAIT BUST

BY OSCAR B. BACH

French fleet that eventually resulted, as students will remember, in the battle of Trafalgar.

If all this appears very remote from the subject of an individual artist practising the arts of painting, etching, sculpture and interior decoration in connection with his major craft of metal worker today, it is simply because we are not in the habit of linking economics with the arts, although they bear the closest relation to each other. And if we wish to know what blame we as individuals bear for this decline in the number of artist-artisans of high merit in the world, the simple answer is that we do not encourage them sufficiently by buying their products or even familiarizing ourselves with the high quality of their work. At the last annual exhibition of the Art-in-Trades Club in New York there was shown by

William Laurel Harris a plan for a Colonial Spanish patio and reception room which contained furniture, mural decorations and wrought-iron work of the style of that period made by artist-artisans working in our country today. Technically all these various objects were as fine as the originals that were their inspiration, yet the names and the work of such artist-artisans are practically unknown to the average American lover and buyer of art. Since most of these men have to live by doing mechanical reproductive work, it is plain to be seen that they have scant time for original creation, which is the real aim and purpose of their art life.

It is precisely for the reason of this widespread American indifference to the work of the craftsman that the fame of Oscar B. Bach is confined chiefly among architects and the comparatively limited number of men of wealth throughout the country whose homes contain examples of his metal work. The fact that every nation in Europe, up to eleven years ago, when he came to the United States, had called upon Bach's services

as a metal worker also means little here, for it is an American limitation to be seldom interested in such work abroad as well as at home, "Art" too often meaning only painting and sculpture. I speak of Bach as a metal worker for convenience, although he is one of the most distinguished artist-artisans of our time. And although his days are chiefly given over to metal work, his approach to that ancient craft and his luxurious and sometimes prodigal use of metals other than iron mark him as a living revival of the flamelike spirit and realities of accomplishment of those great artist-artisans of the Renaissance.

That Bach begins his creations of the metal worker's hammer by etching his designs on copper is only one evidence of his marked individuality, and that his interest in working with the

SERVING TABLE OF HAND-WROUGHT IRON FOR JAMES A. FARREL. DESIGNED AND EXECUTED BY OSCAR B. BACH



needle on copper is not solely technical in its application to his designs is revealed by the sight of an etched plate of an old Mexican cathedral in his studio-office, notable for the richness of its blacks and the fine strength of its line. A craftsman who can model with his hammer out of bronze such classical masks as also are to be seen in the same place, fine illustrations of "working up" metal, might not appear to be at all out of place when he turns to sculpture, as Bach does occasionally for the relief and knowledge coming from variety. His spirited and lovely bust portrait of his wife, shown at the Architectural League in 1916, is a measure of his ability as a sculptor. A few pastels hanging on the same walls, lively impressions of Dixville Notch, New Hampshire, made last summer, show also that Mr. Bach can apply color elsewhere than on metal.

Use of color in his metal work in the form of copper, silver and gold reliefs, to which he sometimes adds enamel, is the sign manual of Bach's completed designs. In a notable table which was exhibited at the Metropolitan Museum of Art he introduced panels of steel with figures in relief as in medallion art, the patina of these resembling old silver. His enamels have been employed for notes of color, irresistible individual touches in an otherwise enforced copying of English lead-work leader heads. His process of fusing an enamel in a metal as easily melted as lead is a solution of his own, just as is the lustre glass forming ornamental dishes mounted on wrought iron. All these activities have the great note of the Renaissance, but they are not unexpected from a man who has fashioned figures twenty feet high in hammered bronze and copper or who, when he was twenty years old, won an award for the largest amount of metal work in a modern building in Germany.

GRILLE IN WROUGHT IRON AND BRONZE FOR FREDERICK VIETOR. DESIGNED AND EXECUTED BY OSCAR B. BACH



MAIN ENTRANCE GRILLE, RESIDENCE OF CLYDE M. CARR. DESIGNED AND EXECUTED BY OSCAR B. BACH

Metal work in this country—that is, hand-wrought metal work—is so generally confined to iron and steel as to mean little else. But Bach is one of the few artist-artisans here who know and practise working in hammered bronze. A truly remarkable example of his craft in this line is the main entrance door, transom and windows in the residence of James A. Farrel at South Norwalk, Connecticut, these representing the history of Ireland and the lives of the Irish saints, several of the windows being silver plated and the design including an extraordinary variety of modeled figures. Here also are examples of his English lead work in the gutters, leaders and leader heads, the faces of the gutters being relieved by half-round ornaments to relieve the flat surface. Here also is one of Bach's side-





GRILLE

DESIGNED AND EXECUTED BY OSCAR B. BACH

boards in hand-wrought iron with a front panel in relief figures and symbols, and with it is a serving table even more ornate in design. For this

American country houses combine wrought iron and hand-hammered bronze with notable effects, and he has fashioned lanterns suspended over the main entrances in hand-wrought English lead work. One of his simplest and most effective pieces of design and workmanship is an iron and bronze sleeping porch that gives an air of exotic distinction to the façade of a country house. He has even applied his fertile imagination to such familiar and too often ugly utilities as radiator screens and shelf writing tables in banks, but even here the informed observer will see graceful evidences of his cardinal art faith which is: "Without design there can be no craftsmanship."

Back of all these manifold activities on the part of Mr. Bach lies a story of a German childhood and boyhood, working at his craft, studying in the art schools and the inevitable wander years, where the familiar tale of such careers takes a new turn, a character which gives the reason for Bach being the many-sided artist that he is. For years it was his custom to work at his craft four months annually and with his savings in that time

to spend the remaining eight months of every twelve journeying over remote parts of Europe and north Africa in search of fine works of art



LAMP BRACKET DESIGNED AND
EXECUTED BY OSCAR B. BACH

residence he has likewise fashioned an aquarium and a flower stand with a Gothic ornamentation in low relief and a hall bench in hand-wrought iron with a marble seat. The candelabra made for these rooms are superb examples of metal work with their twisted standards, repoussé panels and candle holders of a French Gothic motif.

Many of the grilles made by Mr. Bach for



BALUSTERS AND RAIL OF WROUGHT IRON FOR A HELICAL
STAIRWAY AND WELL, AND HANGING LAMP DESIGNED AND
EXECUTED BY OSCAR B. BACH

relating to his special craft and to architecture. The mainly traveled roads knew him little in those days, and one of his most vivid memories is of an old monastery in Portugal, full of unbelievably beautiful things, which he was the first outlander to visit in more than twenty years. It is the mark of the thoroughness of his instinct for and training toward the rare, as well as the finest, things in art that he spent so much time and endured so many discomforts of travel to search out the precious and little-known objects of ancient classical art in the early Roman towns and cities of the least-visited parts of the Mediterranean littoral. That he had his rewards is made plain when he speaks of his unforgettable experiences and discoveries in those places. If he had any home in that time it may be said to have been Venice, where he set up a shop for several years before turning his eyes westward to the country that has become his home and to which he has brought the art heritage of those older lands that glows so



LANTERN OF HAND-WROUGHT LEAD OVER MAIN ENTRANCE OF RESIDENCE OF FREDERICK VIOTOR. DESIGNED AND EXECUTED BY OSCAR B. BACH

BRONZE CANDELABRA

BY OSCAR B. BACH



finely in the work of his hands controlled by memories of the aspirations and achievements of the great figures of the Italian Renaissance.

DETAIL OF HAND-WROUGHT LEAD
DESIGNED AND EXECUTED BY OSCAR B. BACH



MAX REINHARDT'S *Evolution*

L YING in front of me on my desk is an illustrated book of the year 1911 titled *On the Art of the Theatre*. Its author is Edward Gordon Craig. No one who wants to write

about any phase or personality of the modern theatre movement can neglect it or its author if he wishes to be fair and give honor where honor is due. The same book explains why, from the seed sown by its author, no tree has grown to shelter under its mighty branches and leaves a great living theatre of the English speaking countries, modern in the best sense of the word. On the jacket of this book a writer expresses the pious wish that "someone would give the author a free hand, for as many years as he might choose, to set up a new theatre in Britain." Even if that had happened, however, I do not believe the outcome would have been what that writer expected, for Gordon Craig, at the beginning of his career, was a great inspirator, perhaps also an ardent teacher, but, although he comes from famous stage stock, he is no "actor," if we use this term not only in its usual meaning but also literally as a man of action. Worst of all, he is no organizer, and the theatre requires organization and action just as much as inspiration and art if it is to flourish. Moreover, organization and action in this field can develop only on the foundation of tradition, which makes it a slow and sometimes a painful growth, for it often means a fight against tradition. Nevertheless, tradition there must be if much of value is to be accomplished.

For generations, the English stage has been lacking in such action and organization, except in an entirely commercial way, and, for that reason, even an actor and organizer like Granville Barker, who may be considered Gordon Craig's pupil, not only had an uphill fight all the time, but his appearance and work almost seem to be an isolated episode with no direct forerunner and no direct follower. That is where the importance of a real theatre tradition comes in.

Now Max Reinhardt, whose season in New

Actor, organizer and heir of a great tradition, he accepts the Shakesperian dictum that "all the world's a stage"

F. E. Washburn-Freund

York, under Morris Gest's management, is soon to begin with a representation of the big pantomimic spectacle "The Miracle" by Carl Vollmoller, is not only a really great artist "to his finger tips," a saying which fits his case completely, but he is also what I have just called a great organizer and "actor." Besides all this, he had, when he began, the great good fortune to find, in his field, a long and really living tradition, a tradition which was never entirely lost and of which he himself was partly the product. It is true he started with a fight against that tradition, but that very fight made him strong and sure of himself, and what he fought was, after all, more the tradition gone wrong and stale in character than the old tradition itself.

When he first appeared, a struggle had been going on for several years between the so-called classical style, as represented by the court and municipal theatres all over Germany and Austria, and a naturalistic style which Otto Brahm had inaugurated in Berlin with the help of a band of new actors and playwrights, of whom Gerhart Hauptmann has become the best known. The former, after a long decay, had had a late blossom time in the famous organization of the Meinigers, a troupe of players

brought together and trained by Duke Georg of Meiningen himself. They toured the whole of Germany and even went abroad several times, spreading the gospel of a kind of academic realism which had regard more to the letter than the spirit of the text and took no end of trouble and spared no research on surface and "historical" truth, but yet, thanks to the enthusiasm and earnestness of all concerned and the really great acting talents among its members, managed to pour a good deal of new life blood into the old moulds. On the other hand, Brahm's theatre strove to represent modern life as it was being lived, to show its problems as they were agitating the minds of the people at that time. With the so-called "fourth wall" removed, the spectators were permitted to witness, clandestinely as it were, a "slice of life"



MAX REINHARDT

Photo by D'Ora

unrolling itself before their eyes. Now, as a matter of fact, in spite of there being no "academic" realism here, although this realism itself soon enough took on a decided tinge of academicism, as always happens in all arts in such cases, it was, to a great extent, also a surface realism, a service more of the letter than the spirit, only instead of the "grand style" with its big, sweeping, opera manners and effects and all the colors and paraphernalia of an often overcrowded and therefore characterless stage, a subdued tone, almost a whisper at times, and a uniformly gray, drab milieu was

affected, and these were supposed to take away all staginess from the production and transform it into real life for the inspiration of spectators.

Into this hotly contested fight entered Max Reinhardt in Berlin in 1902 when he opened his Kleines Theatre, a little theatre to which, in some measure, the "little theatre" movement even in this country at the present time is indebted. Reinhardt, about whose Pre-Berlin career, with its almost humorous beginnings, men like Hermann Bahr have written charming stories, had been a member of Brahm's company several years and in that way had himself gone through the realistic phase of development. But, theatre man par excellence that he is, to whom the stage means everything, who is eager to pour all his never flagging energy, all his overflowing temperament, all his love for movement and color into his work, could not remain long in that sombre school, good as it undoubtedly was for him, if only because it curbed at the beginning a perhaps too exuberant spirit. For Brahm and his followers, the stage was life and all actors were men. In Reinhardt, however, lived the Shakespearian idea of all the world being a stage and all men being players, with all that that belief implies down to the deep irony, self irony, which, Goethe held, is the sign of the best. Consequently, quite instinc-

tively, he set out to bring stage and life together again in that spirit. It is therefore no wonder that Shakespeare became his god and he, Shakespeare's prophet, a service to which he has given his greatest art and warmest love.

To this fundamental conception of life and stage Reinhardt has held from the beginning, and it has shaped his career and evolution. It and one other marked trait enabled him to become a great producer and at the same time influenced his whole development. That trait is that, for him, art is not only self-expression but conscious impression

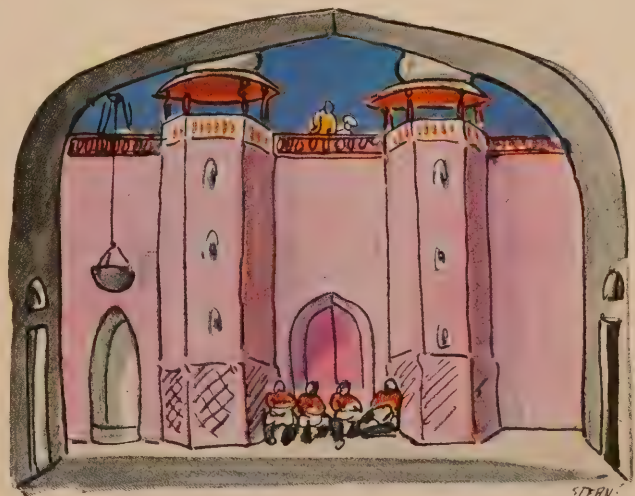


"THE WINTER'S TALE: FESTIVAL SCENE"

DESIGNED BY E. ORLIK (1906)

"SUMURUN: FRONT OF THE HAREM"

DESIGNED BY E. STERN
(1910)



on the public. To get as near to the public as possible, to gain its ears, its eyes, in fact, all its senses, even its very soul—that, from the very first, has been his fondest endeavor, the very nou-

Grosse Schauspielhaus, he gave, with others, the antique drama, but, as it were, adapted to the mood of our times; that is to say, the hearers were no longer mere spectators; they were, in reality,



"ZORN DES ACHILLES: THE SHIP"

(1912)

ishment on which he has fed. The different styles of his productions, the various kinds of stages which he has had built for himself, all have only been means to that end. In the Little Theatre, auditorium and stage were near to each other, and this intimacy he regained when, later, he opened his Kammerspielhaus. In his Deutsche Theatre he often used front and apron stages, and he had a revolving stage built into it to do away with long stops in which the public might easily escape from the spell that he had laid on it. Then he went into the arena of a circus, had a circus remodeled into an imposing new theatre with a great apron stage, a theatre whose most characteristic note is the strongly marked unity of stage and auditorium. In this theatre, the

an enlarged chorus and, as such, became themselves players, swayed hither and thither by the rising and receding tides of the tremendous drama taking place in their very midst. Next, he even went into the market place, like the strolling players of old, and there, in front of a church, he acted, as a kind of pageant, the old morality play "Everyman." And while, in London, for his

production of "The Miracle," he turned a theatre, stage and auditorium into a Gothic cathedral with all its mystery of rising columns, of shimmering stained glass and deep shadows, in Salzburg his production of "The Great World Theatre" by Hugo von Hoffmannsthal last year took place inside a wonderful church itself, thus, in fact, returning to the very

SCENE FROM "GEORGE DANDIN" PRODUCED BY
MAX REINHARDT IN 1911



beginnings of the European drama, for, at that time, scenes from the Bible were enacted in the churches as a kind of religious exercise on certain festival days. There is a plan on foot for the

Poelzig, architect of the Grosse Schauspielhaus in Berlin—the circus which was changed into a theatre—sees, as in a fairy dream, stage and auditorium united under one sky, as it were, flooded



SCENE FROM "URFAUST"

erection of a great festival playhouse at Salzburg, where Reinhardt now has his home in the beautiful old baroque castle of Leopoldskron at the foot of lovely mountains. In this playhouse, Hans

with light as mysterious as the Milky Way high in the heavens, while the outside is meant to create, in everyone approaching it, the instinctive feeling of treading on holy ground in reverential

mood. Like most great artists in any art whatever, Reinhardt has moved toward simplicity of representation, elimination of details, and, at the same time, deepening of substance. Whoever is rich in

watched a more elaborate production. Of course only the master can do this; the imitator would fail miserably, for he would miss just those subtle little touches which create richness by stimulating



"HAMLET: PLAY SCENE"

DESIGNED BY FRITZ ERLER (1909)

himself can afford to do with little, almost nothing, and yet what he does will have the appearance and the effect of richness and depth. Reinhardt can now, if need be or if it suits him, play on an almost empty platform like the one in the Redoutensaal in Vienna, and, with the help of a few accessories indicating mood and period of the play performed, he can draw his audience with him perhaps even more spellbound than if it

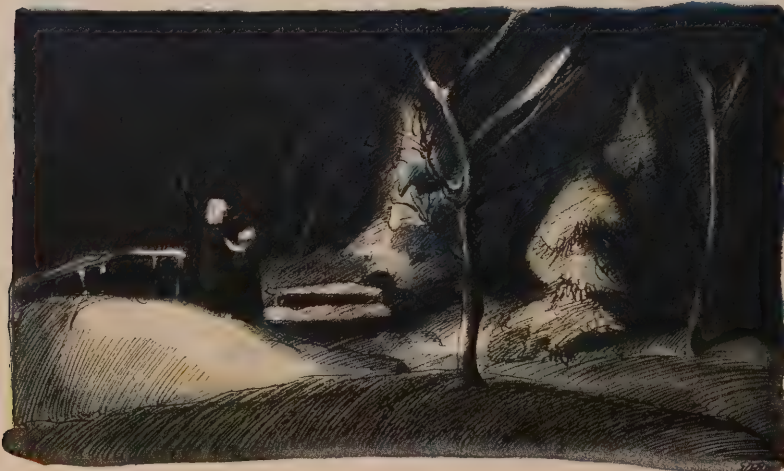
the imagination and setting associations in motion. The master only may be an ascetic and seem the richer for it. An "academic" simplicity would soon be as tedious as any other academicism.

Personality is everything, and personality means being alive all the time. Reinhardt is that to an almost incredible extent. He does not repeat himself. Every new work is attacked with an open mind and mastered with its own weapon, so to speak. His is a receptive mind, but, although he takes mental and artistic nourishment from every side, he makes everything his own. Many have been the influences that have played upon him, and he has taken many a thing from others, but he has woven all into his own fabric, making use, quite as a matter of course, of the privilege of the great to turn to his own account whoever and whatever comes into the orbit in which he swings.

Considering all this, it might be inferred that Reinhardt is

"JEAN GABRIEL BORKMAN: WINTER NACHT"

(1917)



one of those selfish producers who use the plays that they choose merely as a means of showing themselves off. Nothing is further from the truth. Here, too, his real greatness shines out clearly.

since 1905, have changed greatly, his intentions were the same then as during his whole career. The choice of play alone was characteristic and a sort of challenge as well. Hence poetry, imagina-



"MACBETH: BANQUET SCENE"

(1916)

"Ich dien" (I serve), in the coat of arms of the Prince of Wales, might be written in the coat of arms of every true artist and great man. Reinhardt is quite content to serve the play and its author. He does not force his own personality and predilections on them. His endeavor, as ought to be that of every real producer, is to bring out the mood and atmosphere of the play in such a way as to force the audience into it and keep it there during the action as completely as possible.

How Reinhardt used different forms of the stage for that purpose has been shown. Now it is time to discuss the way in which his treatment of the *mise-en-scene* serves the same purpose. The first large production which made him famous in Berlin and the whole of Germany was that of "A Mid-Summer Night's Dream." Until that time he had not attempted any Shakesperian play with the exception of "The Merry Wives of Windsor." Although his methods,

tion, light fancy and romance were to live again on the stage, and all the arts were to take part in this revival. Music, which underlies all of Shakespeare's works and especially this play in the woods, was to cast its wonderful spell again over the spectators. In this there was an approach to opera, but in the form of Wagner's "Gesamtkunstwerk," a work of all the arts toward which Reinhardt always has been drawn. To achieve this, the pictorial arts, color and light, were, of course, of the greatest importance, and Reinhardt,

"KING LEAR: ROOM IN GLOSTER CASTLE"

DESIGNED BY KARL CZESCHKA



in the case of "A Mid-Summer Night's Dream," employed them with the main idea of creating the mood and atmosphere of endless woods, now threatening, now sheltering, full of mysterious

to design the setting for him, and already in 1906 we had a scene that used outward forms only for the purpose of deepening the central mood of the play by the way in which it arranged its lines:



"BRIDE OF MESSINA"

DESIGNED BY W. DIETZ (1910)

sounds and beings. Its trees were plastic, the whole representation was not yet symbolic, but the mood was caught, and the public found itself transplanted, as if by a magician's wand, underneath the cool shadows of gigantic trees, and it opened eyes and hearts to receive the message of the poet. One year later Ibsen's "Ghosts" was produced. If Reinhardt's first poetical production had still been treated in a more or less naturalistic way, this grim, apparently realistic piece received a very different treatment. Reinhardt asked the Scandinavian artist, Edward Munch, one of the great forerunners of the expressionistic movement,

vertical most of them, horizontals, and curves, repeating, as it were, the play and clash of ideas in a play and the clash of lines. Symbolic also is the way in which the room, although it looked out onto a fjord, was shut in like a prison by sharply pointed, threatening mountains, piercing and almost expelling the sky and, with it, freedom and hope. Every line, every mass of space, height, width—all played their appointed parts in this relentless modern drama of fate, and the figures moving in it almost as if driven by some unknown force seemed to be placed there by fate itself. They were like necessary spots in the design of the whole

PROPOSED SALZBURG THEATRE

DESIGNED BY HANS POELZIG



scene, like an accent in a bar of music. Reinhardt later staged several of Strindberg's plays in the same mood, but always with a fresh vision, as is his wont, for formulas are the sign of the pupil, not of the master.

The same fruitful year brought "The Winter's Tale." It was in 1904 that Gordon Craig, at the invitation of Count Kessler, had gone to Germany with his design for "Hamlet," of which one scene is illustrated

in the book named. The whole Craig was already visible in it: his insistence on the overwhelming height and expansion of space as compared with the insignificant figures of the mere players. The

element of individual life in an artist's work is what counts eventually. Reinhardt was never a follower of the realistic, the impressionistic, or the expressionistic style; he took points from each of



"THE MIRACLE: FRONT OF THE CATHEDRAL"

DESIGNED BY E. STERN (1913)

seed which he had sown had borne fruit. In most of Reinhardt's scenes for "The Winter's Tale" the strongest emphasis was laid on the proportions between the stage settings—generally a towering mass of lines—and the figures. But Reinhardt is not a man of one idea, although most certainly a man of one purpose. Style, as such, never had an appeal for him. "What is in a style?" might rightly be asked. Not the particular style but the

them, moulding them to his own use. Just because of that, he, on his part, has given a great deal of stimulus to the art movements of the last twenty years. Thus it came that his scene in Bohemia in "The Winter's Tale," designed for him by E. Orlik, is a tremendous contrast to the other parts of that play. It is not realistic either, but is just like what a festival in a fairy book would be: full of childlike phantasy, bright colors, gayety, move-

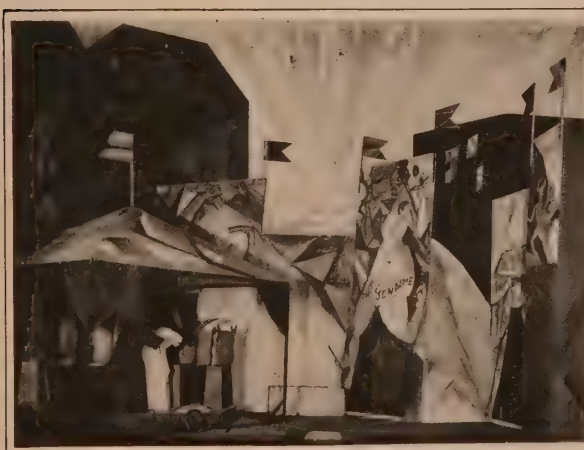
"DIE WUPPER: THE FAIR"

DESIGNED BY E. STERN

"AGALVAINE AND SELYSETTE: GARDEN"

BY VON HOFMAN

Presentations which show Reinhardt's interpretation of expressionism



ment. He found in Shakespeare himself the poet and dramatist who refuses to put his plays into the Procrustean bed of a single style, but rejoices, on the contrary, in the fullness of life, movement and fancy available for his art.

That is the reason why it is impossible to trace a sort of straight stylistic development in Reinhardt's art. He does not let himself be pinned

stage. So he surrounded himself with artists who could enter into his own spirit and execute his intentions almost as if they and he were one in mind and eye. The principal artist on his staff is Ernst Stern, a pupil of Franz von Stuck, about whose versatile and fanciful art Oskar Bie wrote a richly illustrated book. Impressive scenic pictures were made for him also by Professor A. Roller, a

marvelous innovator under Gustav Mahler, of the Vienna Opera, so far as scenery was concerned. Other artists are F. Erler, W. Dietz and E. Orlik.

To characterize Reinhardt fully as a producer it would, of course, be necessary to show how he works with his, as he rightly expresses it, "finest material," the actors. That, however, would lead us too far for the purpose of this article. Suffice it to say that here, too he respects the other artists, his main endeavor being toward a perfect ensemble of which he is the leader, not the dictator. There is a characteristic etching by E. Orlik, "Reinhardt at Rehearsal." In it he is seen with hand raised, his face set, and his



"VIEL LÄRM UM NICHTS: GARDEN SCENE"

(1912)

down. He seems to be a realist today, a stylist tomorrow, and both at the same time on the day after, and all the time the only thing that he really seeks is to show life in all its manifestations, its roundness, its movement, its colors, its music. Once he appeared to be threatened with the fate of becoming a stylist. That was when the people of the Munich Künstlertheater invited him to take over their "relief stage," on which they—artists, not scenic artists that they were—had tried to change plays into a series of moving relief pictures. One still comes across, now and then, similar performances of, may I say, "high-brow" dancers who affect a "relief dance" as if derived from a relief on an Egyptian tomb. Reinhardt survived the ordeal and, as with every great artist, the handicap only helped him to new and finer creations. Where a similar stage arrangement was in the right place, in Molière's comedies for instance, with their pronounced style and, as it were, marionette mood, he built his "Molière stage" on which, in silhouette fashion against a formal garden pavilion, his actors moved somewhat as if they were enclosed in a relief.

Reinhardt knew far too well that the pictorial arts must not be masters but only helpers on the

eyes glowing: truly, the artist at work. Like a great conductor leading his orchestra he looks, and perhaps that is the best way to describe him and his work. This statement is explained when one looks at his chorus scenes which, rightly, have brought him almost his greatest fame. Here he does change into the dictator. *His* will penetrates all these players, *his* feeling pulses through them all, with *his* voice they all shout. When we see these masses of humanity changed into one being, as it were, torn between passionate hate or love, fear or joy, as in "Julius Caesar," "Oedipus Rex," "Danton's Death" or "The Miracle," a terrible thought suddenly strikes us: Was not the whole world recently such a mass of humanity, such a "theatre chorus," when the dreadful tragedy of the late war was staged? Was it not merely such a shouting, gesticulating mass driven by instinct, it knew not why nor whither? Truly, indeed, the stage is the symbol of life. Is it to be wondered at, then, that an artist like Max Reinhardt gives, almost to the exclusion of other interests, all his passion, all his love to these boards which, as Schiller says, mean the world?

The color plates used as illustrations are by courtesy of Brentano's, Inc., of New York, who will shortly publish "Max Reinhardt and His Theatre," edited by Oliver M. Saylor; photographs by courtesy of Morris Gest.



VIEW FROM THE PATIO, NEW ART MUSEUM, SANTA FE, NEW MEXICO

ARCHITECTURE of the Southwest

PUEBLOS, built centuries before the white man came to America, and mission churches, constructed by Indians under the direction of early Spanish friars, form the basis for

an architecture which is being developed in the Southwest as truly American. An example is Tyrone, a copper-mining town in the piñon-covered Burro mountains of western New Mexico. This place has been planned and built entirely in the Spanish-Indian style. The plaster is of various shades of blue, pink, gray and tan and was laid on unevenly to resemble the hand-modeled walls of the old Indian-made adobes. There are blunted corners, uneven window sills, timbers "aged" with burnt umber, and the town with its tinted walls, its low, flat roofs, its deep windows and its arched doorways is unique

New type evolved in New Mexico from pueblos of the Indians and missions of the early Spanish padres
ROSE HENDERSON

among modern American industrial communities.

The monotonous uniformity of the usual industrial town has been avoided by the variety of cottage types and diversity of mountain

streets. Houses of two or three rooms for Mexican workmen were as carefully planned as the larger ones for Americans, and every provision was made for sanitary living. The town was laid out in sections to conform with the contours of the mountain and valley which form its site. The community centre is a plaza with department store, school house, jail, postoffice, railway station,

motion-picture theater and business buildings, each a variation of the one architectural type. Radiating from this centre are residential streets, sometimes running along the very brink of the canyon, sometimes nestling at the

PUEBLO AT TAOS, NEW MEXICO





STATE SCHOOL FOR DEAF AND DUMB, SANTA FE, NEW MEXICO

foot of the cliff. There is a country club in a group of pines, a hospital on a wind-swept hill, a church in a quiet side street, and there are rows and rows of comfortable houses instead of the tumble-down shacks which were the miners' homes before the new town was built.

Taos, New Mexico, home of artists, many of whom spend at least a part of the year there painting the Pueblo Indians, the glowing desert, the mesa landscapes, also has examples of this Spanish-Indian architecture. It is an ancient Mexican village with two of the oldest and most picturesque pueblos extant just outside its bounds. The terraced roofs of these Indian structures have been copied in both public and private buildings recently erected in Santa Fe, New Mexico, and elsewhere in the Southwest. So have the deep walls, that keep out the desert sun. Even the round clay ovens beside the doorways have furnished motifs for interesting bits of modeling in entrances and porches. The Indian builders were restricted to clay, stones, sticks and logs. The Spaniards who built in similar condi-

warriors watching for approaching enemies; their thick walls were a protection against hostile arrows. Their architectural arrangement was well suited to communal life. Every morning the



WATER AND LIGHT COMPANY'S BUILDING, SANTA FE

governor appeared on the housetop and proclaimed the business of the day. The women baked bread in the clay ovens outside the doors and made pottery or baskets in the thick-walled rooms; the men worked in the fields or hunted in

the canyons, always returning to the common protection of the great house, or pueblo. There were also *kivas*, underground council chambers, in which chiefs met to discuss matters of government or groups gathered for their primitive religious ceremonies.

In Taos itself are brown old churches, squat Mexican adobe houses and studios which modern painters have

RESIDENCE OF THE ARTIST CARLOS VIERRA, SANTA FE, NEW MEXICO



built to harmonize with the rest of the place. Deep walls screen quaint gardens and vine-filled patios from the crooked, narrow streets. Behind the walls are the bluest of shadows, grassy lawns and sunlit cottonwoods; beyond the streets are glowing mountains, vast plains and crouching mesas. E. Irving Couse has as studio and residence a building which of old was a Spanish convent and later was owned by Kit Carson. At its arched

entrance is the very door of heavy planks that was securely barred in pioneer days when the thick walls were a protection from lawless marauders as well as against sun and storm. In an open



THE NEW ART MUSEUM, SANTA FE, NEW MEXICO

incorporating open balconies and illustrating other traditions. The plaza at the centre of the town is surrounded by adobe shops, hotels and business buildings and is paved with the cobblestones of its early days, abraded by countless footsteps.

At Santa Fe is the famous New Mexico Art Museum, which embodies distinctive features from six mission churches and has the terraced effect of the pueblo, flat of roof and massive of wall. From an old church at Acoma came the inspiration for the two front towers. An open balcony connects these, and below this is a massive Spanish doorway with a "needle's eye," a door within a door, through the inner of which a friend or messenger might be hastily admitted while the outer remained closed in the face of enemies. Deep, narrow windows, projecting beams, and ladders leading from roof to roof are characteristic Spanish-Indian



BALCONY, NEW ART MUSEUM, SANTA FE

belfry above the doorway hangs a small mission bell, rung by pulling a rope that dangles beside the wide door. Through this, the only exposed entrance, the visitor enters upon a long, cool porch with vines and hollyhocks, stone benches, Indian bowls and a rough stone floor. The porch opens into the studio, big and cool, distinguished for ancient ceiling beams, a Mexican fireplace, wall niches and high narrow windows. J. H. Sharp, Bert G. Phillips, Oscar Berninghaus, W. Herbert Dunton and other artists have built studios to conform with this type, and Mabel Sterne has a delightful house and guest house

features of the museum. Inside are massive ceiling beams, gouged and painted crude blues, reds and greens after the manner of the oldest missions. Between the beams in the ceiling of the auditorium

LIBRARY ENTRANCE, NEW ART MUSEUM, SANTA FE





PUBLIC SCHOOL AT TYRONE, NEW MEXICO

are mosaics of cottonwood twigs in herring-bone patterns. The atmosphere of the whole building is that of the Southwest. Across the street is the old Palace of the Governors, once a refuge for Indians or Spaniards, as the case might be, when the two races contended for possession of the capital. The palace has been restored and is now an historical museum, but it bears the scars of bombardments in the days of the conquistadores. The walls are five feet thick, and the central patio has the old atmosphere of aloofness. Santa Fe is proud of this venerable structure, with which her newer buildings harmonize. Among the attractive residences is the studio home of Carlos Vierra, painter, who designed his own plans and saw that they were carried out. The house is refreshingly primitive with a gracious mellowness.

At Albuquerque, the buildings of the University of New Mexico form an interesting group, the architecture being varied to suit the different

function of each but the whole being a pleasing unit of simplicity and harmony. The Alvarado Hotel is an imposing example of the more formal type of Spanish-American architecture. Massive central towers, sweeping arches, ornamental gateways and rounded gables are all expressive of the largeness and opulence of the Southwest. Here the flat roofs have been lifted, but held in restraint and subordinate to the sculptured façades. The Apache Inn, a smaller adaptation showing massive pillars, deep windows, projecting beams and open balconies, is situated near Santa Fe in a valley surrounded by piñon-covered hills.

This Spanish-Indian architecture is essentially suited to conditions in the Southwest. Wood warps in the intense heat, but plaster grows firmer and here blends with the vivid coloring of the country, while the outstanding lines of the structures are in harmony with those of the surrounding plains and mountains.

A VIEW OF THE PLAZA, TYRONE, NEW MEXICO



WALLACE MORGAN, *Illustrator*

IT WOULD seem as though the road to fame traveled by most successful illustrators in the past were closed at its very beginning now because of the barrier created by the progress in photographic reproduction. Those who are to reach the goal of success in the future will have to find other paths, perhaps bordered with less varied scenes than the one along which so many now at the summit took their first ambitious steps.

The number of illustrators who have risen to prominence from a beginning as newspaper artists is too large to be the result of mere coincidence. So far in this series, we have seen that this was the case with Everett Shinn and with Henry Raleigh, and now we find that Wallace Morgan started his professional career in the same way. Each of these artists attributes a large measure of his later success to this early experience, in which the constant variety, the difficulties, and the excitement of having to race against time developed initiative, speed, accuracy and keen powers of observation. All three are agreed that the coming generation of illustrators is seriously handicapped by the lack of this practical groundwork.

Wallace Morgan's views can be of special interest to us, for he has been a teacher of illustration several seasons. Being himself an enthusiastic graduate of the school of newspaper experience, he regrets that this door has been closed by the camera and the half-tone plate, and he has given serious study to the substitution of adequate methods of instruction to compensate for the

From newspaper artist of many experiences, he turned to the magazine field, with duty abroad in the war

LOUIS H. FROHMAN

maintained the interest and enthusiasm of his pupils at such a high pitch that even on holidays and Sundays their sketchbooks were carried along to bring back the penciled impressions of their

changed conditions of today. His classes in illustration at the Art Students' League stressed the developing of individuality rather than the acquiring of a stereotyped technique, and he

outings. Under Morgan the student is taught first to observe from a pictorial point of view, and only after this faculty has been well developed is he instructed as to how his impressions may be best conveyed and recorded on paper.

After years of personal success as an illustrator, it is natural that Mr. Morgan's interest should turn to the progress of illustration as a whole and to the instruction of others. His father was an instructor in art, and soon after the son was born in New York he moved to Albany, there to accept an appointment to teach. Wallace Morgan's youth was thus spent in the state, although not in the city, of his birth. He returned to New York City, how-



PORTRAIT SKETCH OF WALLACE MORGAN
BY WILLIAM OBERHARDT

ever, after completing his course at high school, as he had chosen to take up the profession of art rather than to enter college. The National Academy was then at Twenty-third street, and young Morgan began his studies there with the intention of becoming a painter or a mural decorator, the latter field holding a strong attraction for him. He had the illustrator's point of view, however, and soon found his greatest interest to lie in that direction. While studying, an opportunity came



ILLUSTRATION FOR THE COSMOPOLITAN

BY WALLACE MORGAN

for him to fill in the place of a friend who had been a part-time artist on *The Sun*, and he accepted the opening eagerly but still continued his studies at the Academy, which meant working day and night.

Before the advent of the half-tone plate, which reproduces a photograph mechanically in an hour's time, the reading public was dependent upon the pen-and-ink artist for its newspaper illustrations. *The Sun* used few pictures, and the part-time plan worked well for its needs. A year later, Morgan was called to the regular staff of *The Herald*, but he continued to devote some of his time to study at the National Academy until he felt competent to gain his further progress by experience. His work quickly became popular. He possessed in a high degree the ability to inject life and action into an illustration, and he could convey to the average newspaper reader exactly the atmosphere of the scene which he pictured. His life was full of incident and adventure, he sometimes receiving assignments that lasted a month or six weeks and upon which he had to hold himself in readi-

ness to start at a moment's notice. The first step toward widespread public recognition came when he was assigned to illustrate a set of eight verses by Carolyn Wells. This combination thus became the creator of Fluffy Ruffles, a winsome young fictitious person who was destined to gain popular

favor instantaneously. Before half of the first series had appeared, *The Herald* had ordered another, and then another, Fluffy Ruffles actually holding uninterrupted sway over her thousands of admirers more than two years.

Mr. Morgan is reticent about himself and about the circumstances that eventually freed him from the drawing board of the staff artist and installed him in his own studio, free to do the work for which he is best known—that of magazine illustration. Having failed to penetrate the armor of modest silence with which he surrounds his achievements, I am indebted to his old friend, J. Thomson Willing, for the facts concerning this period of Morgan's career. Mr. Willing is



ILLUSTRATION
FOR THE COSMOPOLITAN
BY WALLACE MORGAN



ADVERTISING DRAWING FOR SAKS AND COMPANY

BY WALLACE MORGAN

now president of the American Institute of Graphic Arts, but at that time he was art editor of the *Associated Sunday Magazines* and constantly on the lookout for promising new talent. He had noticed the excellence of the Fluffy Ruffles series, which was artistically far above the usual Sunday "comic," and he wrote a note to the unknown "W. Morgan," by which name the series was signed, asking him to call. In due course, Mr. Morgan presented himself, and the result of their interview was that he undertook to illustrate one story a month for Mr. Willing's syndicate. This, added to other tentative contracts with magazine editors, permitted Mr. Morgan to resign from the staff of *The Herald* and devote himself to independent work. So important a Sunday feature had Fluffy Ruffles become, however, that he was asked to continue drawing her in his own studio and upon terms which netted him, for two days' work, more than twice the amount that he had received previously as salary for his entire time.

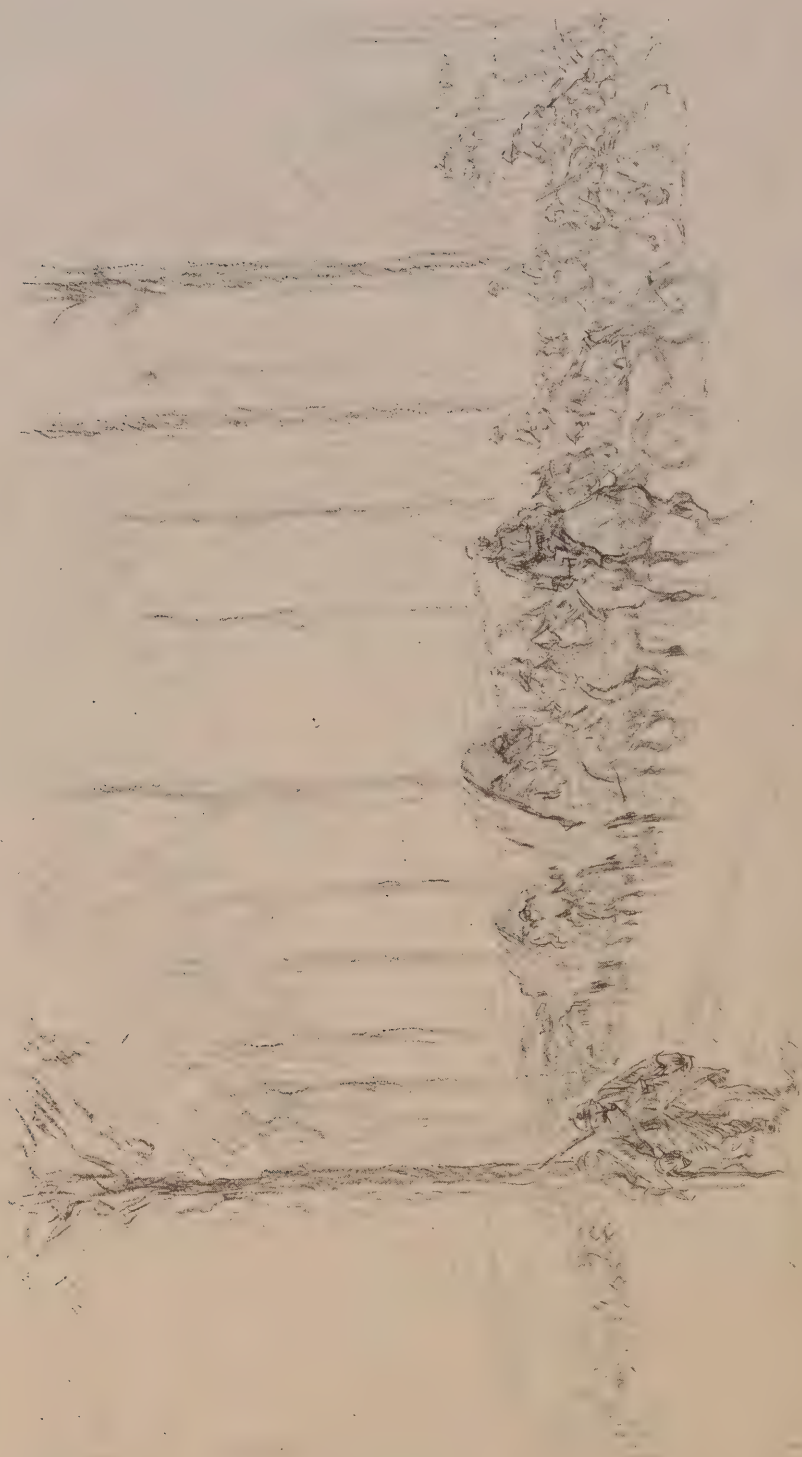
Through many successful years, Wallace Morgan's work has remained individual. He has never altered his style to conform to any of the various schools into which a large part of magazine illustration might be classified. Nor has he permitted his

pupils to be influenced in their qualities by his own. When his class gave its exhibition last year, he took pride in the fact that no student's work showed the least similarity to that of any other, nor did that of any of them reflect his own characteristic style.

Three times in his career Morgan has broken away completely from the routine of his studio to undertake interesting commissions. The first two of these were delightful trips with Julian Street through the Middle West and later through the Old South. Their collaborative work appeared as a serial in *Collier's Weekly* and then in book form, published by the Century Company. Each trip covered several months and was filled with incident and lively experience, for both Mr. Street and Mr. Morgan have a rare sense

of humor and took themselves far less seriously than did the members of committees, clubs, and chambers of commerce, who paid them honor wherever they went. Of the two volumes, Mr. Morgan considers the one upon the South to be the better. He and Mr. Street had not only gained experience from their first trip, but the second had greater pictorial possibilities.

The third "commission" was such in two senses. Morgan was one of a small group selected by the War Department to go overseas in 1918 and make an official pictorial record of events at the front. In this capacity he was commissioned a captain of engineers. The commission and his overseas orders came almost simultaneously, so that he had no opportunity to learn even the rudiments of military matters before he found himself in uniform striding along a pier in Hoboken past lines of sentries who snapped up to present arms as he approached. Here his sense of humor was his only salvation. Acting the part as he would have pictured it, he made a creditably impressive captain, and all went well until the first night aboard ship. Then he was awakened by an orderly with a message that notified him that Captain Morgan would be officer of the day upon



C. MORGAN
June 1, 1918

"SUPPLY TRAINS ON THE
PARIS-METZ ROAD DUR-
ING THE BATTLE OF
BELLEAU WOOD" BY
CAPTAIN WALLACE
MORGAN

Copyright by Committee on
Public Information, Courtesy
of Scribner's Magazine



"GENTLEMEN OF LEISURE—VICKSBURG"

BY WALLACE MORGAN

the morrow. He learned with horror that among other unheard of duties he would be held responsible for posting the guard, maintaining discipline, inspecting conditions of the men's quarters and mess, and much other routine. So far as his knowledge of these matters was concerned, the order might just as well have been for him to go to the bridge and steer the ship upon her course. With a lieutenant to prompt him, however, Captain Morgan miraculously completed his twenty-four hour tour without mishap and so successfully that the detail was given to him twice more.

Once arrived in France, Captain Morgan joined the other members of his group at Chaumont, the number including such well known artists as Walter Jack Duncan, Harvey Dunn, William Haywood, Ernest Peixoto, André Smith and Harry Townsend. The activities of this branch of the army were little known to the public, yet its work constitutes a valuable part of the archives of the world war in Washington.

Instead of the war being a strange environment for his artistic temperament, Morgan found himself quite at home in it. The shell-torn French villages took him back to the ruins of St. Pierre after the earthquake of 1902. Star shells and the glare of artillery fire seemed to be but the eruption of Mont Pelée which he had pictured nearly twenty years earlier. The lines of armed men going into battle, the rattle of rifle fire, the drum of machine guns were not so very unlike his experiences during the weeks of grim resistance that he had witnessed in coal strikes in Pennsylvania.

The first pictures sent back to Washington by the group met with criticism. The War Depart-

ment wanted to see more spectacular action. Every sketch had been made from personal observation, often in front-line trenches under shell fire, or immediately after an attack; yet none showed enough action. The difficulty was that Washington still thought in terms of the pictures of the Civil War which adorned its walls.

Wallace Morgan's views of the present opportunity for the illustrator are refreshingly different from the attitude of the business or professional man who sadly sighs for the "good old days." Morgan finds conditions now more favorable than ever to enable the artist of marked ability to forge ahead quickly and for the average illustrator to earn a comfortable income. There are so many more illustrated magazines today than in the old years that demand has kept increasingly in advance of the supply. Morgan believes, in fact, that art is becoming too attractive commercially. The young illustrator is no longer forced to follow his calling largely for the love of it, content to live modestly in a small studio. Instead, he is now immediately desirous of having a country home in a fashionable suburb, a motor car and other luxuries that would have seemed quite out of keeping for a young artist a few years ago. Morgan always advises young artists not to be too concerned about reaching the top in a hurry. They should not try, he asserts, to match the work of the established illustrator merely by using the same kind of paper and the same style of pen that he employs; in fact, they should strive rather to develop a style which will be entirely individual. Technique, in his estimation, never can be made a substitute for inspired self-expression.

Tiepolo's "Vision of Saint Anne"



"THE VISION OF SAINT ANNE"

PAINTING BY GIOVANNI BATTISTA TIEPOLO
(1696-1770)

*T*HERE has come to America an important and historic painting by Tiepolo, "The Vision of Saint Anne," done for the convent of the Benedictines of Saint Claire d'Aquila at Cividale, del Friuli, Italy, in 1759. It is one of the master's celebrated works and is remarkable for its vivid and luminous colors and for its state of preservation. It represents the Virgin Mary, announced and accompanied by angels, descending toward her mother, who is waiting for her. Tiepolo submitted to the monks a sketch ten inches



TIEPOLO'S SKETCH FOR "THE VISION OF SAINT ANNE"

04

wide and nineteen inches high to show them the conception of "The Vision" which he had in his mind. The painting itself measures ninety-eight by forty-eight inches. Both the sketch and the finished painting are pictured herewith. Differences in them may be found easily, such as the presence of an angel beneath and at the left of the cloud bearing the Virgin in the sketch and the absence of the figure in the painting. There is a difference, too, in the positions of the angel beneath the globe at the top of the picture, and the landscape suggested at the lower left-hand corner of the sketch becomes in the painting a picture of the convent for which the work was done, this at the request of the monks. As a matter of fact, it is said that Tiepolo understood when he made the sketch that the convent was to appear on the canvas. Before the buildings may be seen the bridge which there crosses the picturesque Natisone river. One may notice, too, a difference in the expressions on the face of Saint Anne, that in the painting being the more rapt.

Tiepolo's youngest son, Laurentius or Lorenzo, engraved his father's painting, and the engraving, with both sketch and painting, was in the possession of the convent until 1810, when the monks transferred them to the Pinacothèque du Liceo in Udine, a city which has murals by Tiepolo in one of its churches. It will be seen that the engraving reverses the painting. This is explained by the theory that Lorenzo engraved his plate directly from the painting, a process which would place every figure in the opposite position in the print. It will be noticed, too, that the engraver brought out distinctly the bridge and the architectural group which the painter left in shadow.

The history of the three pictures, sketch, painting and engraving, shows that they disappeared soon from the gallery



*Ioannes Bapta Tiepolo inv et pinx
Laurentius Filius del et fecit*

ENGRAVING OF TIEPOLO'S PAINTING

BY HIS SON, LAURENTIUS

in Udine, and that about 1845 they appeared in the house of a man named Sabajo in Milan. Sabajo sold them to Don Agostino Garzoli, a collector in that city, and from his ownership they passed into that of Signor Crespi and became part of his magnificent collection of pictures, in which they remained until 1914. Much of the literature dealing with Italian art contains references to or descriptions and pictures of the painting.

Illustrations by courtesy of the Kleinberger Galleries.

A SHELF of NEW ART BOOKS

SHIP-MODELS. *By E. Keble Chatterton. The Studio, London. Price, three guineas.*

ALTHOUGH there is a large literature devoted to old sailing ships and the history of their development, this handsome volume by Mr. Chatterton fills a special niche in that field for the simple reason that it is devoted exclusively to the models of ships, the collecting of which has recently become a hobby of amateurs.



The defects of this naval writer's text is that it was written to illustrate a group of models that especially interest him as an Englishman, is chiefly concerned with British models, and dwells too little on the origin of the custom of model-making, the place which Colbert occupied in it being glossed over so

that the reader new to the subject would have no idea of what that great French minister's interest in models did for ship design after him. Then, too, Mr. Chatterton dismisses briefly all the earlier types of Mediterranean vessels, from which ours legitimately descend, taking his point of departure from the Viking ships, apparently for no other reason than that he had a good model to use with his illustrations. In fact, he writes more of the ships than of the models from beginning to end. In one respect this is the most remarkable book on a special subject that ever came out of England, for it actually recognizes the presence here, definitely and correctly, of the Cuckfield collection of models owned by Colonel H. H. Rogers and ends with a glorification of the Gloucester fishing schooner. The illustrations are many and excellent.

DISTINGUISHED AMERICAN ARTISTS.

WINSLOW HOMER. *Compiled by Nathaniel Pousette-Dart. Frederick A. Stokes Company, New York. Price, \$1.*

DISTINGUISHED AMERICAN ARTISTS.

ABBOTT H. THAYER. *Compiled by Nathaniel Pousette-Dart. Frederick A. Stokes Company, New York. Price, \$1.*

THESE two volumes are the third and fourth of a series introduced last year with a similar pair on Robert Henri and Childe Hassam. Each contains a few introductory pages filled with compact information and followed by sixty-four illustrations and ends with a valuable bibliography and a few statistics regarding awards made to the artist and places in which he is represented. Royal Cortissoz wrote the introduction to the volume on Thayer. The particular value of these books is that they present the artist by the reproduction of as many of his works as can be used in the allotted space. While their modest cost will not permit the use of expensive processes, the illustrations are quite satisfactory, and the whole series, of which many more volumes are promised, provides an excellent means for familiarizing the public with the extent of these artists' works.

PICTURESQUE CHINA. *By Ernest Boerschmann. Brentano's, New York. Price, \$6.*

THIS book on architecture and landscape contains nearly three hundred illustrations, almost all of them from pictures taken by the author himself between 1906 and 1909 on a journey through twelve provinces. A short introduction by Mr. Boerschmann, translated from the German by Louis Hamilton, is devoted to the spirit of China's architecture and the symbology which lay back of the planning of her ancient temples, palaces and tombs.

NICOLAS POUSSIN. *By Esther Sutro, with an introduction by William Rothenstein. The Medici Society, Inc., Boston. Price, \$1.75.*

ALTHOUGH Poussin's paintings have long been familiar in Great Britain and the United States, no book in English on this Frenchman ever was written until this study by Mrs. Sutro appeared. In his introduction to her text Mr. Rothenstein sums up the plan of the work in

these words, which are a complete appreciation of it: "Mrs. Sutro gives, in this first study of Poussin, what chiefly concerns her readers—a plain account of the life of a painter devoted to his art. She has chosen to inform those who, admiring the works, wish to know what manner of man he was who created them, rather than to comment on Poussin's methods or style."

Nicolas Poussin

by Esther Sutro with
an Introduction by
William Rothenstein

Boston & London
The Medici Society Inc.
155 BOYLSTON STREET BOSTON
1923

The "plain account" of the artist's life is admirable in every way—complete, informative and sympathetic—and as twenty-four of his paintings are reproduced with the letterpress, the result is an ideal summary of the painter and his art from the viewpoint of the general reader.

ORIGINAL DESIGN. *By S. J. Carlidge. E. P. Dutton & Co., New York. Price, \$2.50.*

KNOWLEDGE of the effect of lines and forms is the main factor in the conception of good design, and it is to further that knowledge that this book, the first of a series, has been published. Recognizing that the same principles apply to all branches of the designer's art, the author has wisely emphasized these rather than the technical problems of reproduction. In this volume the principles and possibilities of geometric patterns are treated with a view toward encouraging the student in the production of original motifs.

PAINTING IN THE FAR EAST. *By Laurence Binyon. Third edition. Longmans, Green & Co., New York. Price, \$10.*

IT HAS been fifteen years since Mr. Binyon published the first edition of this work. A second edition came out five years later, and in this the author remarked that "the preparation of this new volume has brought home to

me my great temerity in attempting the original enterprise." Oriental painting was gradually emerging from the obscurity in which it was enveloped for Western minds as a greater number of Chinese masterpieces found their way to Europe and America. New material continues to be assembled, and in this third edition Mr. Binyon makes additions to his discussion of ancient Chinese painting and of "Ukiyoe and the Color Print." The illustrations have been increased in number, one of the additions being a reproduction in color of a Sung painting of a bird on a bough from the Eumorphopolous collection.

THE ETCHINGS OF SIR FRANCIS SEYMOUR HADEN. *By Malcolm C. Salaman, Halton and Truscott Smith, London. Price, forty-two shillings.*

ASIDE from the beauty and the superb craftsmanship of the plates of Seymour Haden themselves, there must always be a romantic interest in the life of the man who studied to be a surgeon and became one of the leading British etchers of his time and had an additional interest for Americans through his connection with Whistler, whose sister he married.

Through frequent exhibitions of his works here, biographical catalogue notes and magazine articles, the facts as to Haden's life and work as an etcher are well known, and these are restated in a comparatively brief summary by Mr. Salaman in his introduction to this attractive volume. Never before in one book, however, has there been presented a sketch of Haden's life, a chronological list of his etchings and mezzotints and such a large group of reproductions of his plates as is assembled here. There are ninety-six of these and they represent the last work in mechanical reproduction of a work of art. It is not easy to conceive of a more complete book devoted to a single artist than is this work by Mr. Salaman, whose publishers have helped him greatly with typography.



ARTISTS' PIGMENTS. *By F. W. Weber. D. Van Nostrand Company, New York. Price, \$2.50.*

ALTHOUGH this book is similar in its scope to the recent publication of another color manufacturer, it is more detailed in its treatment of the chemical analyses and properties of the various pigments. Mr. Weber has given the composition of all of the pigments in general use and has described tests by which the painter may determine the quality of the color which he buys. A book of this nature should be of help to any artist in the selection of colors which will preserve his work in its original state.

THE ART OF GERALD MOIRA. *By Harold Watkins. Frederick A. Stokes Company, New York. Price, \$7.50.*

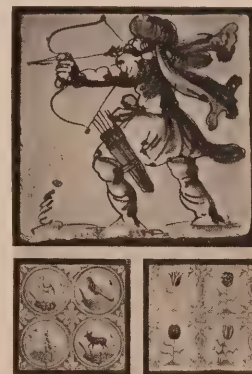
FEW monographs on an artist and his work could be more eminently satisfactory than this handsome volume by Mr. Watkins. In addition to a full sketch of Mr. Moira's life, filled with details that help the reader to reach a complete understanding of the man and his work, there is a section comprising notes and thoughts on

decorative art set down from time to time by the painter himself in which, among other things, he sharply criticizes architects for their attitude toward decoration and expresses the opinion that "concrete and steel will perhaps be our salvation and give the mural decorator his great chance."

OLD DUTCH POTTERY AND TILES. *By Elisabeth Neurdenburg; translated with annotations by Bernard Rackham. Himebaugh & Browne, Inc., New York. Price, \$22.*

THE author of this book is on the faculty of the University of Groningen and previously was connected with the Rijksmuseum at Amsterdam. Her earlier works form an extensive section of the bibliography of the subject. Since there is a dearth of this in English, it is satisfying to find that this one book treats the topic at length. Beginning with the development of the art of making majolica in the Netherlands, learned from Italian potters in the Sixteenth Century, it follows the manful and remarkably successful attempt on the part of the Dutch to imitate Chinese porcelain, passing finally to the decline of their art at the end of the Eighteenth Century.

The hundred reproductions, illustrating pieces in the Rijksmuseum and in other Dutch and English collections, are exceptionally fine, while too much could hardly be said in praise of the color plates.



ETCHING CRAFT. *By W. P. Robins, with a foreword by Martin Hardie. The Bookman's Journal & Print Collector, London; Dodd, Mead & Co., New York. Price, \$7.50.*

THERE is a vast amount of information about etching, etchings and etchers condensed into the two hundred and forty-three pages of Mr. Robins' book which Mr. Hardie introduces—theory, practice, counsel, history, example, not to mention a bibliography which ranges from W. Fairthorne's *The Art of Graving and Etching*, published in London in 1662, to the latest expositions. In short, the work is encyclopaedic, although never dry because filled with the spirit of a workman who not only knows his business but is engrossed with it.

THE ENJOYMENT AND USE OF COLOR. *By Walter Sargent. Charles Scribner's Sons, New York. Price, \$2.50.*

IF Mr. Sargent had dedicated his book, it would have been to those persons who, although they never expect to become artists, derive from color an enjoyment which prompts them to increase their knowledge of its properties and uses. While intended primarily for a text book, it is written in a clear, almost narrative style which is sure to increase its appeal to the untechnical reader. It is this presentation which particularly recommends it, for, although the material which is presented is contained in other highly specialized and scientific works, the form which the author has chosen will reach those who are disinclined to make much scientific research.

THE EDITOR'S FORECAST

IT WAS the late James Huneker who wrote of Ernest Lawson that he had a "palette of crushed jewels." Now comes F. Newlin Price, he of the verbless sentences and the staccato adjectives, with a tribute that presents this sterling American landscape painter to art lovers in a way which they will appreciate. "Color always dominant," says Mr. Price, "color and sunlight of art, deep quality and vision, sensitive feeling, that grows from absorbing examination of the moment's inspiration." The biographical matter, handled in this author's inimitable way, is especially arresting. The article will lead the February number and will be illustrated with a color reproduction of a typical Lawson, together with many in black and white. Lawson admirers and Price admirers will look forward.

WHAT IS so charming, what is so quaint, as a piece of old Chelsea porcelain—a figure, or a group, of lovely color, oftentimes of gentle humor? Collectors, once smitten, nearly lose their wits over them. Recently there was placed at the disposal of INTERNATIONAL STUDIO information about a remarkable collection in London, and from it Mrs. Gordon-Stables has drawn wonderful pictorial material, including three color reproductions that will be a joy to all lovers of art. The author tells vividly in February the story of "Chelsea" through the days of Nicholas Sprimont, who knew how to gather about him craftsmen that were consummate in artistry and inimitable in design.

"CALIFORNIA," says Jessie A. Selkingshaus, "is an etcher's Paradise." Certainly the inspiration from which the ten etchers whose work is the theme of her article in the February number have drawn is fecund and magnificent. Art has many times been influenced by geography, and one feels in these etchings, widely varied though they are in subject matter, a kinship of spirit which may, perhaps, be born of their common origin; an added reason for the pride of the Native Son.

ARCHAEOLOGISTS now take seriously the legend of the submerged continent of Atlantis. This fact is a side-light on the work of a Spaniard, Nestor Martin Fernandez de la Torre, who has done a series of twelve paintings which he calls "The Poem of Atlantis." His birthplace, the Canary Islands, may once have been a part of the sunken Atlantis. His story is told in the February number by Ballesteros de Martos, the Spanish art critic.

IN THE OPINION of Ladislas Medgyes, liberal artist and liberal critic, Cubism is old enough now to be evaluated as an esthetic expression. He attempts this evaluation in an article entitled "Cubism's Effect on French Art" in the February number. As was inevitable, the various phases of Modernism were at the beginning ascribed to the disordered minds of artists who were either insane or degenerate, but Modernism is old enough now for everyone to know better.

"OLD SHAWLS from India" is the title under which Alice and Bettina Jackson present a wealth of detail on a subject that will be of entrancing interest to many women. Old shawls, especially those from the Vale of Kashmir, have ceased to be objects of utility and have won recognition as works of art. They drape walls these days instead of shoulders.

THROUGH oversight INTERNATIONAL STUDIO failed to give credit for three important reproductions in the December issue. "Madonna and Child" by Pietro da Messina was reproduced in colors on the cover by courtesy

of the owners of the painting, the Ehrich Galleries of New York. In the article on "The Annunciation in Art," the picture by Leonardo da Vinci and the one by Dante-Gabriel Rossetti were reproduced from color reproductions by the Medici Society, Boston.

Peyton B. Russell

SUGGEST and PERMANENCY

THIS page of INTERNATIONAL STUDIO ever since the issue of March, 1922, which was the first under the magazine's new management, has been devoted to telling the readers one month what they might expect for the next. It has been the means whereby the Editorial Department has made known some of its hopes and aims. But there are two other departments whose work co-ordinates with that of the Editorial Department to make a magazine successful as an economic undertaking—the Circulation Department and the Advertising Department. The first of these functions successfully when the Editorial Department does its duty, and the second (a little later) is able to show results if both the other two have been effective.

The manager of the Circulation Department the other day placed on the Editor's desk a slip of paper which read as follows:

December 1921	December 1922	December 1923
6,500	15,000	22,000

The figures represented the number of copies of INTERNATIONAL STUDIO printed for the months indicated.

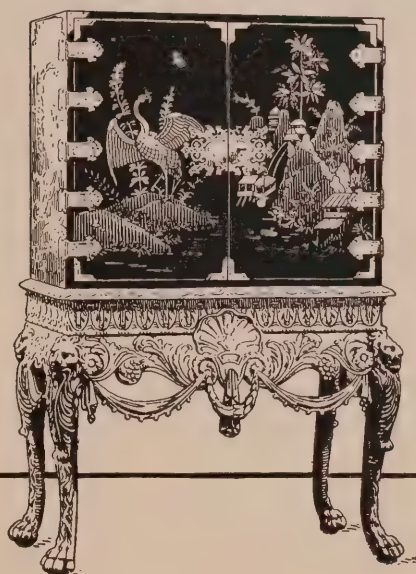
A day or so afterward the manager of the Advertising Department put on the Editor's desk a slip of paper which read:

December 1921	December 1922	December 1923
2,725	9,319	21,603

The figures represented the number of lines of advertising in INTERNATIONAL STUDIO for the months indicated.

These two slips of paper give the strongest proof possible of the correctness of the editorial policies of INTERNATIONAL STUDIO under its new management. Circulation has almost quadrupled, advertising patronage has increased nearly eight-fold. It has been the aim of the Editor to produce a magazine to inspire and interest all lovers of beauty in America. The experiment has proved successful and INTERNATIONAL STUDIO now enters upon a period of assured permanency in its particular field.

Aeolian-Vocalion (early Georgian Period), decorated with silver-leaf, lacquered; the base is hand-carved and finished in English silver gilt, glazed. By Wm. Baumgarten & Co., Inc., New York

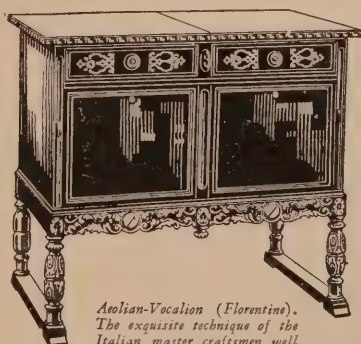


The AEOLIAN-VOCALION

Phonograph Supremacy in Tone, in Special Features and in Case Design

IN the production of musical tone and the reproduction of music, the wide experience and resource of The Aeolian Company are well known.

The great success of the Aeolian-Vocalion has been due to this, and to its exclusive *tone-control* feature, the Graduola, which calls forth, as have all genuine musical instruments, the innate musical ability of the individual—permitting him personally to assist in the performance of the music.



Aeolian-Vocalion (Florentine). The exquisite technique of the Italian master craftsmen well exemplified. In walnut, with polychrome hand decoration.

THE world's great decorators have created a group of Period cabinets of a distinctive beauty in workmanship and design never before approached in the phonograph field, including Wm. Baumgarten & Co., Inc., Charles of London, Tiffany Studios, D. S. Hess & Co., H. F. Huber & Co., W. & J. Sloane, Wm. Pierre Stymus, Jr., Inc., and in the Aeolian Studios.

The AEOLIAN COMPANY

Makers of the DUO-ART Reproducing Piano

NEW YORK

LONDON

PARIS

MADRID

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COSTIKYAN & CO.

12 EAST 40TH STREET
NEW YORK

ANTIQUES & MODERN
RUGS

FROM THE ORIENT

LARGEST ASSORTMENT
IN THE WORLD



Thurn

Exclusive Fashions For Women
15 East 52nd St. •• New York

FRENCH & CO.

6 EAST 56TH STREET

NEW YORK

WORKS OF ART

ANTIQUE TAPESTRIES

FURNITURE · TEXTILES

AND

DECORATIONS

P. JACKSON HIGGS

ELEVEN EAST FIFTY-FOURTH STREET, NEW YORK

Works of Art

Purchasers of Paintings and other Works of Art should satisfy themselves that their every acquisition is

- 1. A first class example of the artist's best period*
- 2. That the condition is also first class and unrestored*
- 3. That the work is accompanied by indisputable documents of authenticity and*
- 4. That the purchase price represents a sound, interest bearing investment.*

This firm confines itself strictly to such examples.

ITALIAN, SPANISH, GERMAN, FLEMISH, DUTCH AND
ENGLISH PAINTINGS OF THE XV-XIX CENTURIES.
RARE TAPESTRIES, BRONZES, ROMAN AND GREEK
EXCAVATIONS, ETC.

American Representative of
THE BACHSTITZ GALLERY
The Hague, Holland

J. STEWART BARNEY LANDSCAPES



"LOW TIDE, NEWPORT"

by J. STEWART BARNEY

JANUARY 6-19
KINGORE
GALLERIES

668 FIFTH AVENUE, NEW YORK



EARLY CHINESE ART

Unique, standing, gilt-bronze
statuette of Kwan Yin.

Wei Dynasty, 220-264 A.D.

Height: 21 3/8 inches.

Parish-Watson & Co. inc.
560 Fifth Avenue
New York

*Old Chinese Porcelains and Sculptures, Archaic
Chinese Bronzes and Jade, Rare Persian Faience*

Arthur Tooth & Sons

LIMITED

SPECIALISTS IN

Early English Portraits

The French
and Barbizon Schools

Flower Painting
and other
Decorative Subjects



NEW YORK
709 Fifth Avenue

LONDON
155 New Bond Street



Mrs. Shuttle Barrington

by B. West, P.R.A.



"THE CARESS"

by GARI MELCHERS

The MILCH GALLERIES

Dealers in American Paintings
and Sculpture

Special Exhibition

OF

RECENT WORKS

OF

GARI MELCHERS

January 28th to February 16th

*January "Milch Gallery Art Notes" sent upon
request*

108 West 57th Street, New York City

HOWARD YOUNG GALLERIES

ENGLISH
PORTRAITS



"The Doges Palace, Venice"

by Canaletto

BARBIZON
PAINTINGS

IMPORTANT PAINTINGS BY

AMERICAN *and* FOREIGN MASTERS

634 FIFTH AVENUE

(Opposite St. Patrick's Cathedral)

NEW YORK

CRICHTON & CO. LTD.

Goldsmiths and Silversmiths

New York: 636 Fifth Avenue (Corner of 51st Street)

Chicago: 622 South Michigan Avenue

J Distinguished Reproductions are made by the Crichton craftsmen in the manner of the early English master silversmiths. The Crichton collection of originals includes rare old English, Irish and Scottish silver.



Crichton Reproduction of a Silver Tea and Coffee Service, made from an old Irish model

JOHN LEVY GALLERIES

PAINTINGS

ANCIENT
and
MODERN



Portrait of Charles Turner, A.R.A. by John James Masquerier

NEW YORK: 559 FIFTH AVENUE

PARIS: 28 PLACE VENDOME



"Moonlight, California Coast"

by William Ritschel, N. A.

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The picture is that referred to in the Diary of the 11th June, 1662. In the back of the frame is a facsimile of the petition in Pepys' own handwriting countersigned by James II a few days previous to his flight from England, that the arrears of £28,000 odd, sterling due to Mr. Pepys from the then government, should be paid to him. The debt is still outstanding.

The medallion signed on the back, J. Cavalier fecit A.D. 1683, is inscribed round the rim as follows SAM. PEPYS. CAR. ET. JAC. ANGL. REGIB. A. SECRETIS. ADMIRALIAE.

For further particulars of these documents, invaluable to every Pepys lover, in a form which will not be repeated, information will be given in this space shortly, when the necessary arrangements have been made for their sale in the U.S.A.



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Feb. 2	New York	Southampton	Cherbourg	White Star	Majestic
Feb. 2	New York	London	Direct	Atlantic Transport	Minnewaska
Feb. 2	New York	Havre	Direct	French	La Savoie
Feb. 2	New York	Buenos Aires	Rio Santos, Montevideo	Munson	Southern Cross
Feb. 2	New York	Valparaiso	Hav., Crist., Bal., Call., Iquique	Pacific S. S. Nav.	Essequibo
Feb. 6	New York	Havre	Plymouth	French	Paris
Feb. 6	New York	Hamburg	Cherbourg, Southampton	Royal Mail	Ohio
Feb. 7	New York	Hamburg	Direct	United American	Westphalia
Feb. 7	New York	Valparaiso	Crist., Bal., Cal., Mol., Ari., Iquiq., Antof	Grace	Santa Teresa
Feb. 7	New York	Los Angeles	Hav., Crist., Balboa	Panama-Pacific	Finland
Feb. 8	W. St. John	Liverpool	Direct	Canadian Pacific	Montcalm
Feb. 9	New York	Rotterdam	Plymouth, Boulogne, Antwerp	Holland-American	New Amsterdam
Feb. 9	New York	Libau	Hamburg, Danzig	Baltic-American	Polonia
Feb. 9	New York	Liverpool	Queenstown	White Star	Doric
Feb. 9	New York	Hamburg	Cherbourg, Southampton	United American	Reliance
Feb. 9	New York	Constanza	Az., Lis., Mad., Alg., Pal., Alex., Bel., Smyr	Fabre	Madonna
Feb. 9	New York	Buenos Aires	Barbados, Rio de Janeiro, Montevideo	Lamport & Holt	Vandyck
Feb. 10	New York	Karachi	Port Said, Bombay	American and Indian	City of Lahore
Feb. 13	New York	Marseilles	Mad., Alg., Pal., Nap., Alex., Smyr., Const., Mon.	Fabre	Providence
Feb. 14	New York	Copenhagen	Christiansand, Christiana	Scandinavian-American	Oscar II
Feb. 14	W. St. John	Antwerp	Cherbourg, Southampton	Canadian Pacific	Melita
Feb. 15	W. St. John	Liverpool	Direct	Canadian Pacific	Montrose
Feb. 15	New York	Valparaiso	Montevideo, Crist., Moll., Iquique	South American S. S.	Teno
Feb. 16	New York	Buenos Aires	Rio Santos	Munson	American Legion
Feb. 16	New York	Antwerp	Plymouth, Cherbourg, Rotterdam	Red Star	Zeeland
Feb. 16	New York	Liverpool	Queenstown	White Star	Cedric
Feb. 16	New York	Southampton	Cherbourg	Cunard	Berengaria
Feb. 16	New York	Monaco	Mad., Gib., Alg., Naples, Genoa	Nav. Gen. Italiana	Duilio
Feb. 19	New York	Havre	Direct	French	Rochambeau
Feb. 20	New York	Libau	Hamburg, Danzig	Baltic-American	Estonia
Feb. 21	New York	Hamburg	Southampton	United American	Albert Ballin
Feb. 21	New York	San Francisco	Norf., Crist., Bal., Cor., S. Jose, Manz., L. A.	Pacific Mail	Colombia
Feb. 22	W. St. John	Glasgow	Liverpool	Canadian Pacific	Marburn
Feb. 23	New York	Naples	Genoa, Madrid, Gibraltar, Algiers	Lloyd Sab.	Conte Rosso
Feb. 23	Boston	Liverpool	Direct	Leyland	Devoniam
Feb. 23	New York	Antwerp	Plymouth, Cherbourg	American	Mongolia
Feb. 23	New York	Buenos Aires	Barbados, Rio de Janeiro, Montevideo	Lamport & Holt	Vasari
Feb. 25	San Francisco	Valparaiso	Los Angeles, Panama, Call., Moll.	Toyo Kisen Kaisha	Rakuyo Maru
Feb. 26	New York	Copenhagen	Christiansand, Christiana	Scandinavian-American	Frederick VIII
Feb. 27	New York	Hamburg	Cherbourg, Southampton	White Star	Pittsburgh
Feb. 27	New York	Hamburg	Cherbourg, Southampton	Royal Mail	Ohio
Feb. 28	New York	Christiana	Bergen, Stavanger	Norwegian-American	Bergensfjord
Feb. 28	New York	Hamburg	Southampton	United American	Thuringia
Feb. 28	New York	Los Angeles	Havana, Cristobal, Balboa	Panama-Pacific	Manchuria
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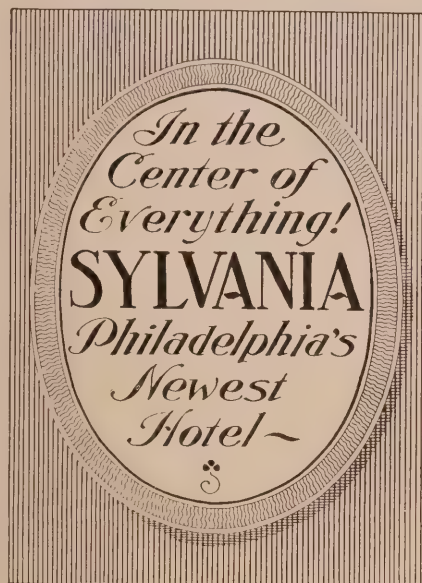


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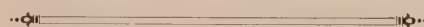
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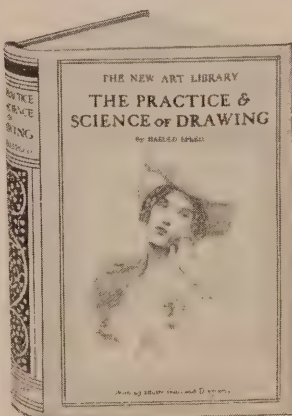


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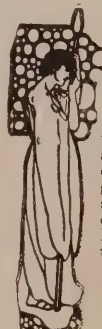
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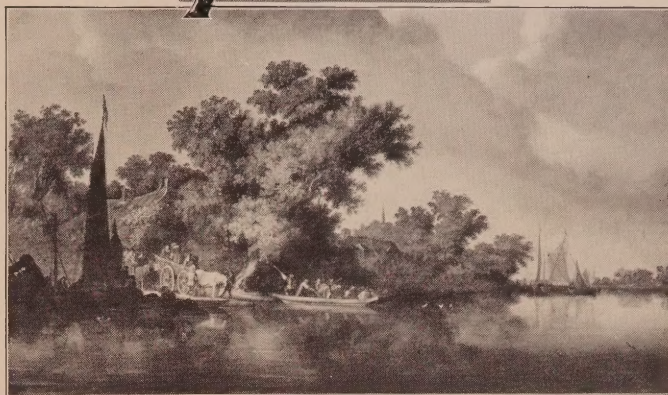
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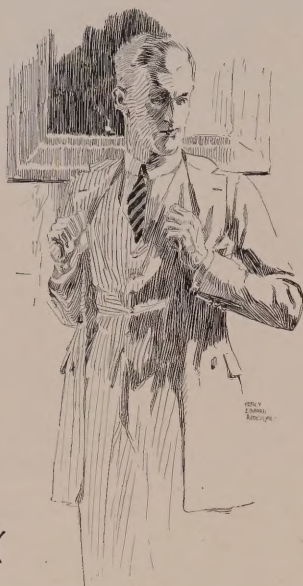
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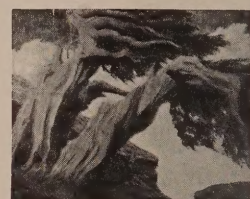
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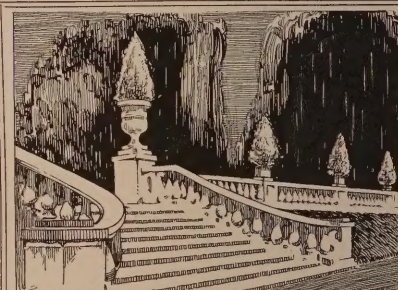
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